

**NEWS: NIKON D4  
LOW-LIGHT JUNKIE**



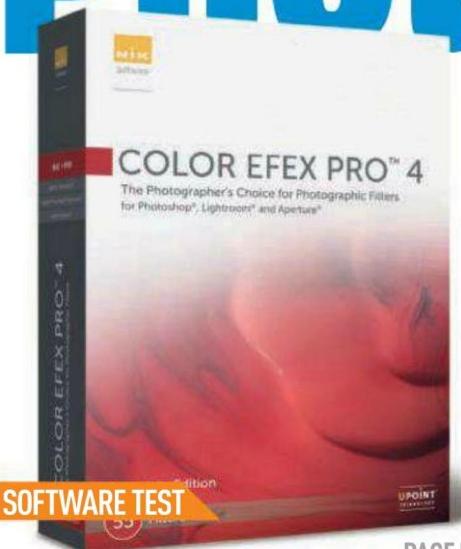
**FUJI X-PRO RETRO 16MP  
OPTICAL/DIGITAL CSC**

# amateur **photographer**

Saturday 21 January 2012

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Nik Color Efex Pro imaging software

AP GUIDE



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Make the most of mist, rain and ice



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## THE WORD ON THE STREET

Award-winning photo reportage

# FUJI'S APS-C INTERCHANGEABLE-LENS **X-PRO1**

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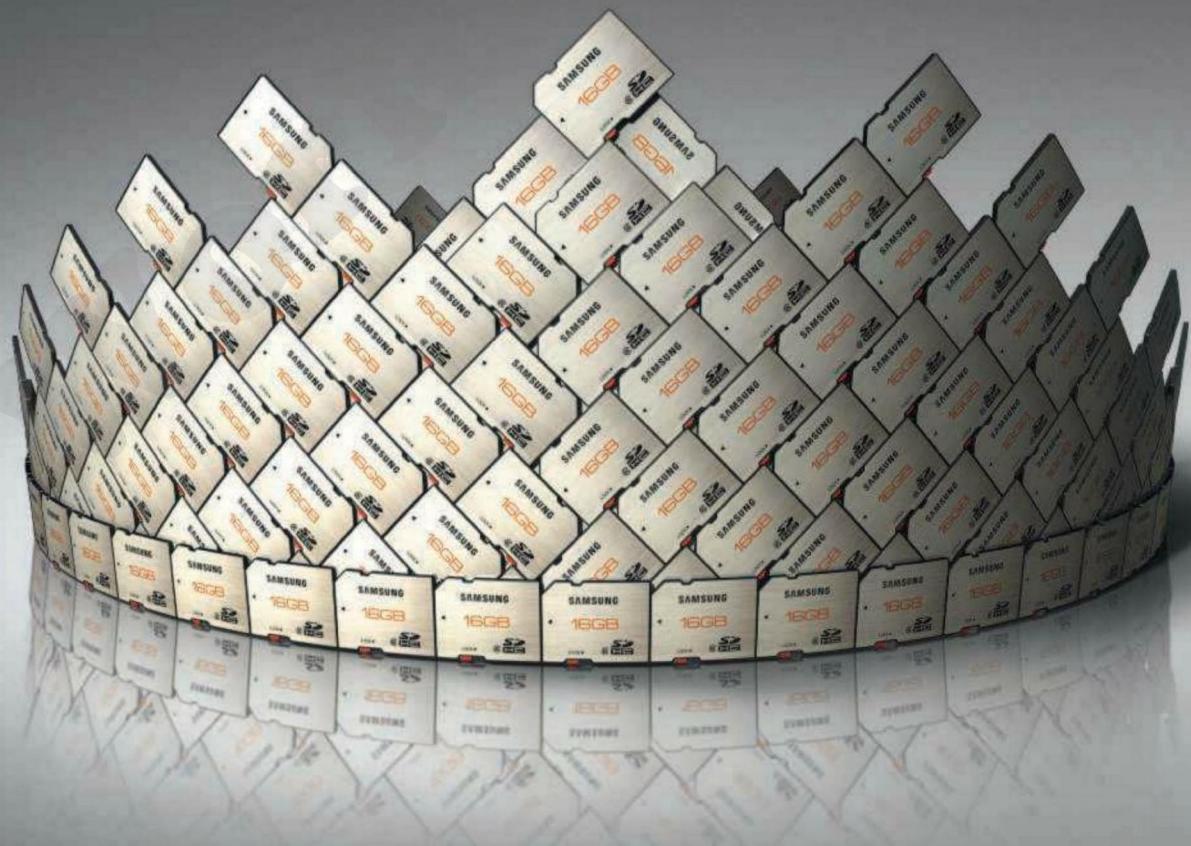
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**SAMSUNG**

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Amateur Photographer For everyone who loves photography

**THERE** comes a stage in the development of any type of product when all the competing participants discover and settle on the optimal design. In the early days, and right up until the late 1970s, there was an enormous range of shapes and styles of car on the market, but from the mid-1980s many models began to look the same. For the most part aeroplanes now look the same, as do cookers, fridges and motorbikes. With time and research, science dictates the most streamlined, the most efficient, the most popular and the most practical – and that product type, as a group, suddenly performs extremely well.

The problem with science, of course, is that it has no feelings, no emotion and generally no sense of

style. Science is about facts, and while facts can be enjoyable they are rather cold, unlovable and tend to lack the ability to inspire a creative spirit.

Through years of customer research, ergonomic studies and marketing focus groups, modern cameras now all look the same, too. On the whole they handle very well, but they lack character. I'm so glad Fuji doesn't view its products as though they are spanners. Whether it works or not, the FinePix X-Pro1 is a beautiful camera to look at.



Damien Demolder  
Editor

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## THE AP READERS' POLL

IN AP 24-31 DECEMBER WE ASKED...

How would you class your photographic status?



### YOU ANSWERED...

A I'll photograph anything	24%
B I'll photograph almost anything	51%
C I limit myself to two or three genres	22%
D I stick to just one type of subject	3%

### THIS WEEK WE ASK...

Is your camera a photography spanner?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme.

Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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# APNews

News | Analysis | Comment | PhotoDiary 21/1/12

“She was one of the most iconic portrait photographers of our time.”

Legend Eve Arnold dies, page 7

X-Pro1 first in compact system camera series • Three prime lenses

## FUJI'S FIRST CSC SIGNALS ASSAULT ON DIGITAL SLRS

### FROM LAS VEGAS:

Fujifilm has officially unwrapped its first compact system camera (CSC), the X-Pro1, in a bid to grab a hefty slice of the DSLR market and appeal to users of system cameras such as Leica's M9.

Due out in March, the Fuji X-Pro1 will be launched with three X-mount prime lenses: an 18mm f/2, (around £450); 35mm f/1.4 (£500) and 60mm f/2.4 'tele-macro' (£500).

At the time of writing a price had yet to be announced, but AP expects the X-Pro1 to cost around £1,000 (body only).

The official unveiling, at the CES show in the US, comes as Fuji effectively rules out launching another DSLR in a market dominated by Canon and Nikon.

Theo Georghiades, senior business manager at Fujifilm UK Ltd, told AP that a new DSLR from the firm was 'unlikely'. The company's last DSLR, the FinePix S5 Pro, was released around five years ago.

The X-Pro1 is aimed at 'top-end' photo enthusiasts, as well as professional photographers, said Fujifilm Digital Imaging director Adrian Clarke in an interview with AP.

Clarke hopes it will appeal to

reportage, landscape and street photographers.

'It's a system. There will be further [similar] cameras down the road... It's Fujifilm striking out into new territory,' he said.

Key to the new camera will be a new 16.3-million-pixel, APS-C-size X-Trans CMOS sensor that is claimed to combine high-resolution images with high sensitivity and new signal-processing technology. The imaging sensor moves away from the traditional Bayer pattern of photo pixels and does not use a low-pass filter, which, says Fuji, 'degrades resolution'.

A Fuji-patented colour filter deploys an irregular pattern of colours, each line containing red, green and blue photosites, to act more like film.

'The presence of an R, G and B pixel in every vertical and horizontal pixel series minimises the generation of false colours and delivers higher colour reproduction,' claimed the firm in a statement.

A new, more powerful, processor, the EXR Processor Pro, is designed to 'maximise the full potential of the X-Trans CMOS sensor and deliver high-speed and high-precision image



processing'. Fuji claims that the camera's resolving power beats both the Canon EOS 5D Mark II and the Nikon D7000.

The firm says the X-Pro1 has a short flange back distance of 17.7mm, meaning the rear elements are as close as possible to the sensor: 'The wide opening allows the lens to be mounted deeper within the body - up to 7.5mm (approx) from the mount surface - reducing the back focus distance of each lens to the minimum possible, thus achieving high resolution all the way to the edge of the image.'

Like its fixed-lens high-end compact sister, the X100, the X-Pro1 features a hybrid viewfinder that combines an optical and electronic viewfinder. The X-Pro1's viewfinder automatically adjusts magnification to suit the focal

length of the attached lens.

Fuji is keen to stress that the X-Pro1 is a brand-new camera and not an interchangeable-lens version of the X100.

Accessories will include a new EF-18 flash unit and a slightly larger 'assist grip' to aid handling.

Fuji expects to launch a compatible zoom lens in the autumn, which is likely to coincide with the photokina show in Germany, along with another prime lens. Fuji may also release a lens-mount adapter.

Fuji hopes to launch the X-Pro1 in the UK in time for the annual Focus on Imaging show, which starts in Birmingham on 4 March.

● See Mat Gallagher's first look of the Fuji X-Pro1 on pages 10-11 of this issue.

## STOP PRESS

As we went to press, Nikon announced the D4, a new 16.2-million-pixel, full-frame, professional DSLR that will replace the D3S. Claimed to set a new benchmark in low-light performance, the Nikon D4 boasts up to 11 frames per second shooting. Equivalent ISO sensitivity can be extended to a maximum ISO of 204,800 and, following demands from photographers, down to ISO 50. Nikon says it has 're-engineered' the Multi-Cam3500FX AF sensor for faster subject detection. The AF is quicker than that on board the D3S and can operate in 'moonlight conditions' that are akin to '-2EV', according to James Banfield, Nikon UK's group support and training manager. The D4 is expected to go on sale in the UK on 16 February, priced £4,799.99 (body only).

Nikon has also announced a new AF-S Nikkor 85mm f/1.8 G lens, billed as the ideal optic for portraits. It is expected out in late March, priced £469.99. For more details see next week's News.

## OLYMPUS WHISTLEBLOWER WINS BUSINESS GONG

### FORMER

Olympus CEO Michael Woodford, who blew the whistle on dubious deals at the centre of a corporate scandal, has won a businessperson of the year award.

Woodford won the honour

from *The Independent* newspaper 'in recognition of his fightback after he was sacked for blowing the whistle on the company's dirty secret'.

In an article headlined 'Unbowed Despite The Death

Threats', the newspaper paid tribute to the Briton's 'courage and spirited fightback', as he faced 'threat of attacks by potential assassins'.

Woodford gave a lengthy interview to AP just weeks after

he was sacked after exposing the scandal in October.

At the time Woodford was receiving police protection, which followed rumours that the crisis may be linked to Japan's criminal underworld. ● Woodford has now given up his campaign to return to Olympus as CEO.

## Do you have a story?

Contact Chris Cheesman  
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Fax: 0203 148 8130  
amateurphotographer  
@ipcmedia.com

A week of photographic opportunity

## PHOTO DIARY

Wednesday 18 January



© AKIKO TAKIZAWA

**EXHIBITION** Over the Parched Field by Akiko Takizawa, until 1 March at Daiwa Foundation Japan House, London NW1 4QP. Tel: 0207 486 4348. Visit [www.dajf.org.uk](http://www.dajf.org.uk). **EXHIBITION** Mini Print 2011, until 21 January at Artlink Centre, Hull HU5 3QP. Tel: 01482 345 104. Visit [www.artlink.uk.net](http://www.artlink.uk.net).

Thursday 19 January

**EXHIBITION** Zero Footprint by Morag Paterson and Ted Leeming, until 7 February at Joe Cornish Gallery, Northallerton, North Yorkshire DL6 1NA. Tel: 01609 777 404. Visit [www.joecornishgallery.co.uk](http://www.joecornishgallery.co.uk). **EXHIBITION** Work and Performance by Sandra Lousada, until 20 May at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit [www.npg.org.uk/press](http://www.npg.org.uk/press).

Friday 20 January

**EXHIBITION** Works on Memory, until 25 February at Ffotogallery, Turner House, Plymouth Road, Penarth CF64 3DH. Tel: 029 2070 8870. Visit [www.ffotogallery.org](http://www.ffotogallery.org). **EXHIBITION** Landscape Photographer of the Year, until 28 January at the National Theatre, South Bank, London SE1 9PX. Tel: 0207 452 3400. Visit [www.take-a-view.co.uk](http://www.take-a-view.co.uk).

Saturday 21 January

**EXHIBITION** Photographs from the War in Afghanistan by Simon Norfolk and John Burke, until 4 February at Side Gallery, Newcastle upon Tyne NE1 3JE. Tel: 0191 232 2208. Visit [www.amber-online.com](http://www.amber-online.com). **DON'T MISS**

**MISS** [RPS] Licentiate-in-a-Day Workshop (cost £149) at Mayfield House Hotel, Malmesbury, Wiltshire SN16 9EW. Visit [www.photographyworkshops.co.uk](http://www.photographyworkshops.co.uk). Email [info@workshops.co.uk](mailto:info@workshops.co.uk).



YOSHINORI NAKAMURA ©

Sunday 22 January

**EXHIBITION** Early British Photographs from the Royal Collection by Roger Fenton and Julia Margaret Cameron, until 1 April at Royal Albert Memorial Museum, Exeter, Devon EX4 3RX. Tel: 01392 665 858. Visit [www.rammuseum.org.uk](http://www.rammuseum.org.uk). **DON'T MISS** Sherborne Park Estate Snowdrop Trail, North Cotswolds (between Northleach and Burford), Gloucestershire. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

Monday 23 January

**EXHIBITION** Taylor Wessing Photographic Portrait Prize 2011, until 12 February at National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit [www.npg.org.uk](http://www.npg.org.uk). **EXHIBITION** Gibson Through The Lens, features vintage images of musicians who are fans of Gibson guitars, until 31 January at the O2, London SE10 0DX. Visit [www.britishmusicexperience.com](http://www.britishmusicexperience.com).

Tuesday 24 January LATEST AP ON SALE

**EXHIBITION** Catwalking by Chris Moore, until 10 February at Kings Place Gallery, London N1 9AG. Tel: 0207 520 1485. Visit [www.kingsplacegallery.co.uk](http://www.kingsplacegallery.co.uk). **EXHIBITION** The Day the Music Died, features musicians who met untimely deaths, until 5 February at Proud Camden, The Horse Hospital, London NW1 8AH. Tel: 0207 482 3867. Visit [www.proud.co.uk](http://www.proud.co.uk).

Out-of-court settlement following civil action

## AMATEUR PHOTOGRAPHER WINS POLICE PAYOUT



Committed to defending your photographic rights!

### AN AMATEUR

photographer who was stopped while taking photographs in public two years ago has been awarded an out-of-court settlement after suing police for wrongful arrest.

Robert Patefield, from Colne, took out a civil action against the Chief Constable of Lancashire Constabulary, claiming he was unlawfully arrested while taking photos of Christmas festivities in Accrington in December 2009.

Patefield was released without charge after reportedly being held in custody for eight hours. The prospect of a police payout was first reported by AP last year (see News, AP 22 October 2011).

AP now understands that Lancashire Police has agreed to make a payment, but the final amount is undisclosed.

Patefield and a fellow photographer were at first quizzed by officers citing anti-terrorism laws. Police later claimed that some members of the public had raised

Photographer films his own 'anti-terror' arrest  
Man held in police station for eight hours after taking pictures of Christmas celebrations in Accrington

Published online 21 February 2012 21:00 GMT



This photograph used by Robert Patefield in his legal case against Lancashire Police has released the officer who arrested him from his job. The officer has apologized for his behaviour and said he was not anti-social. Lancashire Police have now "apologized" and "convinced" Lancashire Police that their behaviour was "unacceptable" and "inappropriate".

concerns about Patefield's photography and accused him of taking photographs that could be deemed 'anti-social'. Patefield said he was arrested after refusing to give officers his personal details.

The case attracted global attention as Patefield recorded the entire incident on a video subsequently published by *The Guardian* online (see left).

Speaking at the time, Patefield said: 'I consider myself to be a law-abiding man. I was taking photos of everyday street goings-on. There was a Father Christmas, a piped-band and people in fancy dress.'

Patefield maintained that CCTV footage showed his photography was not anti-social and that no one had complained to police about his behaviour.

In 2010, a Lancashire Police spokeswoman told us that its officers do not routinely stop people taking photographs in a public place, but 'clearly felt that the manner in which he was positioning his [Leica] camera and the way it was making some members of the public feel, could be construed as anti-social or indecent'.

Lancashire Police refused to confirm whether or not it has made a payment to the photographer.

## 'UNSEEN' BEATLES PICS EXPOSED



**PREVIOUSLY** unpublished black & white photos of the Beatles captured during their first tour of the US feature in a new limited-edition book. The images were shot by Joe Allen, who accompanied the Beatles on their tour of the US in February 1964.

The 'never-before-seen' photos are among hundreds of images contained in a book called *The Beatles Monochrome*.

Publisher Rufus Stone says: 'From

stepping off the plane through to concerts, backstage moments and meetings with fans, Allen followed their every move for two weeks, which has allowed him to reproduce the special moments in sequence throughout the book.'

The publisher has released 2,500 standard versions, price £175, and 350 'HardKase' copies, price £290. For details visit [www.rslimitededitions.com](http://www.rslimitededitions.com).

# STOP PRESS

As we went to press, Canon confirmed the upcoming launch of the PowerShot G1 X, a high-end digital compact camera. Billed as a 'master compact', the G1 X is designed to rival DSLRs on image quality and is Canon's first compact camera to feature a '4:3 aspect', 14.3-million-pixel, CMOS sensor, measuring 18.7mmx14mm. The camera was unveiled at the Consumer Electronics Show in Las Vegas. For more details see next week's *News*.



## Do you have a story?

Contact Chris Cheesman  
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Fax: 0203 148 8130  
amateurphotographer@ipcmedia.com



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

People with DSLRs 'treated unfairly'

# PHOTOGRAPHER: I FELT LIKE 'CRIMINAL' AFTER PHOTO BAN



Committed to defending your photographic rights!

**A FREELANCE** photographer says he felt like a 'criminal' when a security guard banned his pictures of people ice-skating at a council-run Christmas attraction.

Photographer Andrew Bartlett said he felt 'embarrassed' and 'left the area quickly' after he was quizzed by a council official at the Winter Wonderland fair in Cardiff last December.

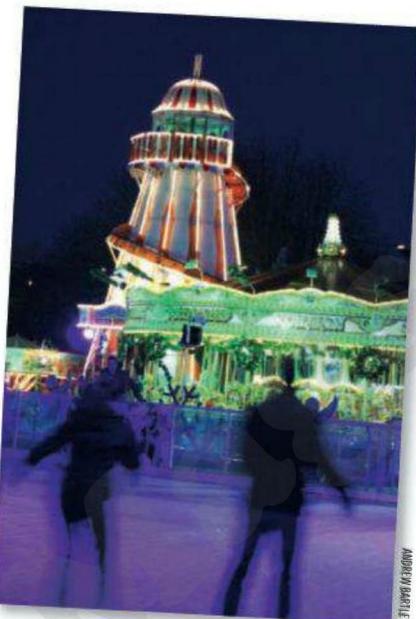
'He [the council official] said that I needed permission and that I couldn't just go onto the area taking pictures, because of the kids,' said Bartlett, who told AP he was after some 'stylish shots of the ice-rink and nearby ride'. He added: 'I explained that it's a public place. He didn't say any more, except he was only passing on what he was told.'

Bartlett, who was using a Canon EOS 40D with a battery grip and 24-105mm lens, said: 'I told the security guard it was for personal use. I wasn't planning on selling them [the images]...'

'It really annoys me that I was out taking innocent pictures of the general area, not aiming at any one individual. They feel they need to do this, not knowing the law at all.'

Cardiff Council insists it has the right to question all photography and says a sign is displayed to that effect at the entrance.

A Cardiff Council spokesperson told AP: 'We do require all photographers and media outlets to ask for permission from us before they arrive on site. We ask all those wishing to film or take photos to complete a media request and indemnity form. This form is used to ensure all Winter Wonderland staff members are aware of who will be on site for that day for health and safety reasons.'



The incident comes just weeks after a row erupted at another 'Winter Wonderland' event. A group of photography enthusiasts said they were made to feel like 'paedophiles' when security guards banned them from taking pictures at the Winter Wonderland fair in Hyde Park, London.

And before Christmas, some photographers were left baffled when DSLRs were prohibited from a disused tube station in London, although other types of cameras were allowed inside.

Bartlett said he feels that people with DSLRs, even those used for personal purposes, are treated unfairly. He added: 'In my five-year career as a wildlife, landscape and macro flower photographer, I have never been stopped – until now.'

## MAGNUM'S EVE ARNOLD DIES AGED 99

**LEGENDARY** photographer Eve Arnold has died aged 99, her agency Magnum Photos has announced.

'She will perhaps be best remembered for her exceptional photographs of people; the famous, politicians, musicians, artists and the unknown,' said Magnum Photos in a statement.

'Her intimate, sensitive and compassionate ten-year collaboration with Marilyn Monroe has cemented her as one of the most iconic

portrait photographers of our time, but it is the long-term reportage stories that drove Arnold's curiosity and passion.'

Eve Arnold was born in Pennsylvania in the USA in 1912 and died in a London nursing home on 4 January. In 1957, she became the first woman member of Magnum after her New York photos caught the eye of Henri Cartier-Bresson.

She received an OBE in 2003 for services to photography.

# PHOTOGRAPHERS SLAM LEVESON INQUIRY PORTRAYAL

**PRESS** photographers have hit out at criticism levelled at them by celebrity witnesses at the Leveson Inquiry into press intrusion.

Among those giving evidence at the Royal Courts of Justice was Gerry McCann, the father of missing girl Madeleine.

In November McCann said: 'You should not publish photographs of private individuals going about their private business without their explicit consent.'

This sparked an outcry from Christopher Pledger, a freelance photographer for the *The Daily Telegraph*, who wrote in an online blog: 'A ban of this type would be the death of the free press in the UK. Current guidelines require that individuals should not be photographed while they have a "reasonable expectation of privacy".

'In practical terms, this means that anyone in a public place can be photographed without permission, as they cannot expect privacy in a public space. If laws were introduced requiring the written consent of an individual before they were photographed, it would mean press photographers would have to ignore events unfolding before them.'

## KODAK BANKRUPTCY FEARS STRIKE AGAIN

**KODAK** has refused to comment on a press report that it is battling to avoid bankruptcy, as its share price plummets. Kodak bosses are preparing to file for bankruptcy protection in the next few weeks as it makes 'last-ditch' efforts to sell some of its patent portfolio, reports *The Wall Street Journal*, quoting unnamed sources.

The concerns caused Eastman Kodak's share price to fall to 47 cents per share, which is reported to be a record low for the historic photographic brand that produces the EasyShare camera range (see below).

In response, the US-based firm told AP that it does not comment on 'market rumour or speculation'.

This is not the first time Kodak has been hit by fears over its future. On 30 September 2011, Kodak's share price plunged following reports it had hired Jones Day, a law firm known to have advised large companies on bankruptcies.



AP  
THIS  
WEEK  
IN...

1930

Cats proved much easier to photograph than dogs, according to AP writer Miss HC Rendlesham, who had much experience of both, it seems. 'A dog will, as a rule, take far too much interest in the camera and its operator, whereas a cat, having been persuaded that it wishes to sit in the spot selected for the portrait (for nothing will induce it to sit there merely to oblige the photographer), will usually remain there quietly for a time and ignore the presence of the camera.' However, Miss Rendlesham advised that cats are best photographed in their normal surroundings, rather than in a studio, owing to their nervous disposition.



## CLUB NEWS

Club news from around the country

### CHICHESTER CAMERA CLUB

The club stages its Advanced Workers' Exhibition on 21 January (10am-5pm) and 22 January (9am-1pm) at North Mundham Village Hall, Chichester, West Sussex PO20 1LA. Entry costs £1. Visit [www.chichestercameroclub.org.uk](http://www.chichestercameroclub.org.uk).

### NEWTON ABBOT PHOTOGRAPHIC CLUB

Members are showing a free exhibition of work until 22 January at Paignton Zoo as part of the club's 70th anniversary celebrations. For details visit [www.newtonabbott-photoclub.org.uk](http://www.newtonabbott-photoclub.org.uk). The zoo is located on Totnes Road, Paignton, Devon TQ4 7EU. Tel: 0844 474 2222.

## SNAP SHOTS

As we went to press, photobook sales in Western Europe were on track to exceed 20 million units for 2011, which is a 20% rise on the previous year. Sales were set to top €650m, according to Futuresource Consulting. However, demand for photobooks is lowest in the UK, where only 2% of households bought a photobook in 2011. Benelux countries (Belgium, the Netherlands and Luxembourg) lead the way with a 15% share.

Leica has launched a firmware update for its D-Lux 5 compact camera, promising improvements such as high ISO noise reduction at ISO 1600 and ISO 3200. Claimed benefits of the firmware update (version 2.0) also include improvements to AF speed at the 'wideangle range' and an increase in long exposure time, from 60secs to 250secs, in manual mode. Leica says the firmware also makes it easier to make fine adjustments in manual focusing mode. Visit <http://d-lux5.leica-camera.com>.



## Young Photographer Awards winner SQUIRREL IMAGE SCOOPS RSPCA PRIZE

A 'POWERFUL' image of a red squirrel has triumphed in the RSPCA Young Photographer Awards 2011.

Will Nicholls, 16, from Northumberland, captured the image in the Kielder Forest.

Photographer Danny Green, one of the judges, described the winning image as an 'intimate portrait of an elusive creature'.

He added: 'This is all the

more powerful because the red squirrel is not doing too great at the moment – there has been a massive decline and it is now a very rare species.'

Will was crowned winner at a ceremony held at the Tower of London.

AP features editor Gemma Padley was also on the judging panel, alongside wildlife filmmaker Simon King.

## TRIBUTES PAID TO MASTER PRINTER

MASTER printer, photographer and author Gene Nocon FRPS, whose portrait of Prince Andrew and Sarah Ferguson was used on a commemorative stamp to mark their wedding, has died aged 65.

Gene printed for many of the world's top photographers and helped found the Royal Photographic Society (RPS) Distinctions panel for photographic printers.

His clients during the 15 years he spent in London, before moving back to the US, included Norman Parkinson, Cecil Beaton, Terry O'Neill, Linda McCartney and Prince Andrew, to whom he became photographic adviser.

Paying tribute, RPS director general Dr Michael Pritchard told AP: 'Gene Nocon was a brilliant darkroom printer and an excellent teacher. His passion brings to a close a particular era in silver printing, although contemporary printers such as Robin Bell are maintaining his legacy.'

Steven Brierley, of Ilford film-maker Harman Technology

told us: 'He was a very well-respected award-winning photographer and master printer, and a great supporter of Ilford... He worked with us on many projects before moving to the US. He will be sadly missed.'

Born in the Philippines, Gene began his career as a photographic printer in the US military for the *Stars and Stripes* newspaper in the 1970s, his skills earning him the 1980 Ilford Printer of the Year award.

Gene delivered many lectures and workshops at venues including the National Portrait Gallery in London in 2006. He also wrote the books *Photographic Printing* and *Nocon on Photography*.

Working with the Duchess of York in 1987, Gene helped organise what was credited at the time as Britain's largest-ever photographic event. On 13 August, thousands of people took pictures to capture a moment in their lives – the project resulting in a book sold to raise funds for cancer research.

Gene died in San Diego, California, on 20 November 2011.



### Do you have a story?

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AP hands-on

# Fujifilm X-Pro1

Fuji has joined the compact system market and expanded its X range with a classically styled camera that promises to rival high-end DSLRs. **Mat Gallagher** takes a first look



## AT A GLANCE

- Price N/A
- 16-million-pixel APS-C sensor
- Fuji X mount
- Hybrid electronic/optical viewfinder
- 3in LCD
- Magnesium die-cast top cover
- ISO 200-6400 (100-25,600 extended)
- 1920x1080-pixel HD video

**Left:** Adrian Clarke, director of Fujifilm's Digital Products, demonstrates the new Fuji X-Pro1

**FUJIFILM** tells us that its FinePix X100 has been far more popular than the company expected, with annual sales targets exceeded just nine months after launch. The X10 that followed just a few months ago provided a less expensive and more consumer-friendly alternative, and scored very highly in our test (AP 10 December 2011). As we wrote in AP 24-31 December 2011, though, our ideal camera would be a refined X100 with removable lenses. It seems that the designers at Fuji were on the same wavelength, and just nine days into the New Year the X-Pro1 was announced at the Consumer Electronics Show in Las Vegas, USA.

As its name suggests, the X-Pro1 is the flagship of the X-range. It sits above the X10, X-S1 and X100 models, and has been in development for at least two years, according to Fuji. When Fuji announced its intention to enter the compact system camera market in late 2011, rumours mounted that the company might opt to use the smaller-format sensor of the X10 for its interchangeable-lens camera. Thankfully, though, this has proved not to be the case.

The X-Pro1 features an APS-C-sized sensor that has a 1.5x magnification factor on 35mm. This sensor is a brand-new 16-million-pixel CMOS device that, instead of the traditional Bayer pattern of photo pixels, uses a new colour filter known as X-Trans CMOS. The arrangement is designed to act more like film, with a random arrangement of colours, although each line will contain red, green and blue photosites. While this arrangement is designed to eradicate the moiré pattern and eliminate the need for a low-pass filter, we do not yet know whether an infrared filter is still in place. Fuji claims that the benefit of this new arrangement and lack of low-pass filter will allow the sensor to resolve more detail than the Canon EOS 5D Mark II and the Nikon D7000, which is a bold claim.

With both the processor and AF system being brand new in this camera, we hope to see some improvement in operating speed compared with the X10 and X100 models. However, the version I tried was still a very early sample so it could not be used to judge these features.

Although this camera focuses on simple manual-exposure modes, it still contains the dynamic range controls of the X100 and Fujifilm's branded colour modes for specific film reproduction. It also features a multi-exposure mode that allows you to superimpose the first image and your composition using the live view screen.

## LENSES

The new Fuji X-mount has a flange depth of a mere 17.7mm and is currently compatible with three new prime Fujinon lenses: an 18mm f/2R (27mm equivalent) priced around £450, a 35mm f/1.4R (53mm equivalent) price £500 and a 60mm f/2.4R Macro (90mm equivalent) price £500. All three lenses feature manual aperture rings for operation, hence their R denomination. The



**'With such a shallow flange depth, a wide assortment of lenses can be attached to the X-Pro1 via lens adapters'**

lenses cover the main bases and we expect others to appear in the future. There are also plans to introduce a zoom lens at a later date.

The lenses use a circular moulded blade, rather than a pressed metal type, which Fuji claims provides a more accurate and a smoother, more rounded aperture. There is no image stabilisation in either the camera or these prime lenses, although the zoom is expected to feature optical stabilisation when launched and not feature an aperture ring. With such a shallow flange depth, a wide assortment of lenses can be attached to the X-Pro1 via lens adapters. While there is currently no word on whether Fuji will produce any adapters of its own for other mounts, I'm sure it won't be long before the likes of Novaflex and SRB come up with third-party versions. The most popular of these is likely to be a Leica M-mount adapter.

#### VIEWFINDER

The camera's viewfinder is a hybrid device with electronic and optical view options similar to that of the X100 with a 1.4-million-dot resolution electronic display. The optical view provides framing marks for the 18mm and 35mm lenses, which are displayed when the lens is attached

**The general design of the Fuji X-Pro1 is reminiscent of both the X100 and X10, but on a slightly larger scale**

and recognised. When the 60mm lens is attached, an additional lens slides in front of the viewfinder to magnify the view by 0.6x and show the correct framing. While this is a clever system, a fully zooming optical system would have given greater flexibility for future lenses and zoom models.

#### BUILD

The camera's body is noticeably larger than that of the X100, and seems to be more in line with the Leica M9 both in size and weight with magnesium die-cast top cover. The button layout is very similar to the X100, but with a slight adjustment to the rear dial to give a proper fully turning thumb control, and the addition of a quick menu button that accesses a quick-shooting menu for all the main controls. The top Fn button is customisable for a range of functions, while the shutter speed dial now has a central lock button and the exposure compensation has been moved further in to the body. The rear screen is a new 3in unit that is expected to have a 460,000-dot resolution, which is slightly disappointing considering the rest of this camera's specification. The main menu has a new graphical user interface (GUI) with more tabs to divide the features, which Fuji hopes will make features easier to find.

Among the many accessories already planned for this camera are screw-thread filters in 52mm for the wide and regular prime lenses and 39mm for the macro. In addition to the two existing flashguns available for the X-range, a third flash will be made available plus an extra grip to allow more purchase on the camera.

The X-Pro1 is scarcely close to our vision of the ideal camera, mainly because it shares so much with the X100 and takes inspiration from classic rangefinders for its design and operation. If past X-series cameras are anything to go by – and if it lives up to what we've seen so far – this model should be a massive success.

Although a price has not yet been confirmed, we expect the camera to sell for around £1,000 (body only). This price is comparable with the Sony NEX-7 and a lot cheaper than a Leica M9. The X-Pro1 should make its UK debut at the Focus on Imaging show in March and will be on sale shortly after.



Left-right: The 35mm f/1.4R, 60mm f/2.4R and 18mm f/2R prime X-mount lenses

# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

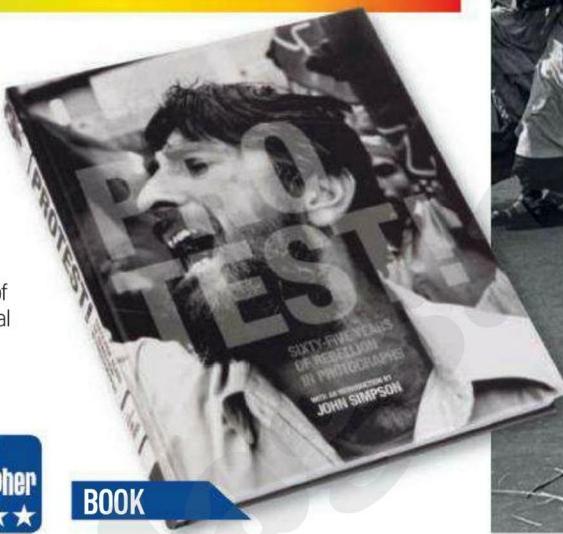
## Protest!

Sixty-Five Years of Rebellion in Photographs  
By various photographers, Andre Deutsch, hardback, £25, 208 pages, ISBN 978-0-233-00344-3

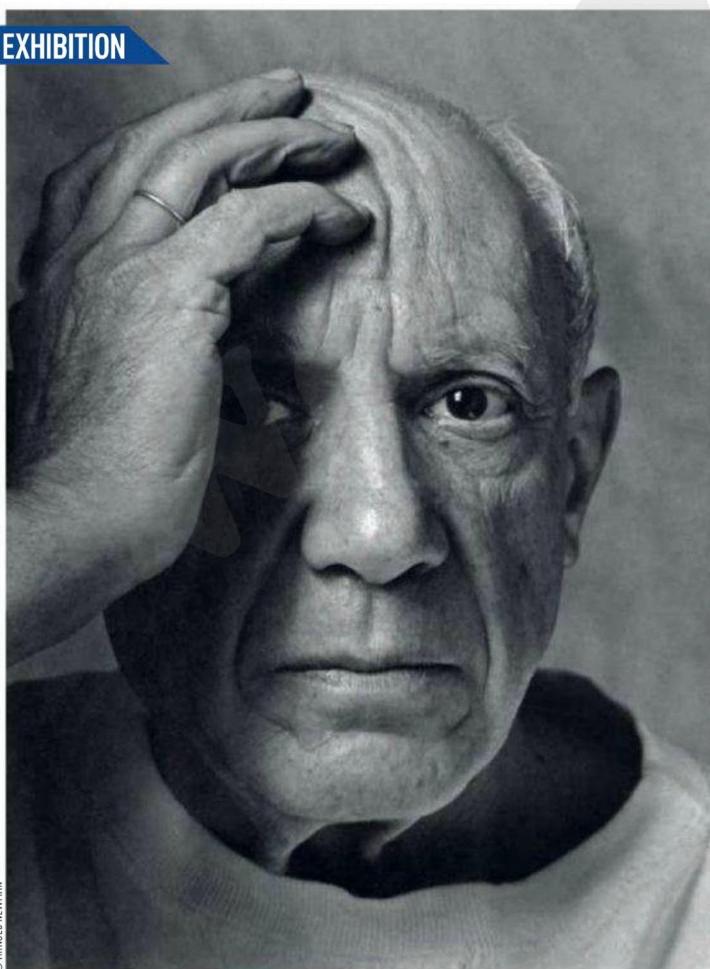
THIS timely book takes a look at some of the acts of protest and rebellion that have been captured through the lens of news and various documentary photographers. Protesting has a long history and recently we've seen massive upheavals in the political scene. What's different now is that there are hundreds of television stations on the scene jostling for space against an equal number of newspapers. Yet despite such saturation coverage, there is always one image or piece of footage that seems to sum up the entire situation and communicate the feelings of an entire nation, movement or religious group. This book takes us through some of those images, and demonstrates that photography genuinely has the power to inspire dialogue and perhaps in some cases even help to shift the political climate.



BOOK



## EXHIBITION



© ARNOLD NEWMAN

## Arnold Newman

Until 11 February. 3-5 Swallow Street, London W1B 4DE. Open: Mon-Sat 10am-5.30pm. Tel: 0207 434 4319. Website: [www.chrisbeetlesfinephotographs.com](http://www.chrisbeetlesfinephotographs.com). Admission free

WE'VE seen how photographers such as Terry O'Neill pioneered a new way of taking celebrity portraiture that involved the photographer moving away from the studio and into the subject's natural environment. Another practitioner of this method was American photographer Arnold Newman. Whereas many of his contemporaries, such as Richard Avedon and Irving Penn, maintained a strict control over their studio-based work, Newman preferred to get to know his subjects and find out what made them tick. Newman would then rearrange the environments in which he was shooting to represent what it was that he had come to understand about his sitters. The results were often unconventional and at times abstract and expressionist. It's a fascinating body of work and a must-see for any fans of portraiture.

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## FEELING NEGATIVE?

Hang in there... film isn't dead yet!

FEATURED

Approaches to Scanning Negative Film

This website was created to celebrate film photography. You can find stories on Film or on his personal photography blog. Smash and Grab Photography. Check out the last great post (series of 4) on scanning workflow. (Photo credit: Alastair)

WEBSITE

Camera Bag

[www.feelingnegative.com](http://www.feelingnegative.com)

THERE are many websites that are a reaction to the rise of digital imagery. Film will always remain the medium of choice for many photographers and havens such as this website will always be in existence. Interestingly, the site sees digital imagery as a good way for users to get into photography and then progress onto the next level (that of film). As a result, this site isn't quite as 'snobby' as others may tend to be. The information on the site is plentiful and is a real joy to navigate through. The reviews move through film, darkroom chemicals, enlargers and cameras, so this is one of the premier sites to visit if you're looking to get into the fascinating world of film photography. Film will never die and that fact is due in no small part to sites such as this.



# CONDENSED READING

A round-up of the latest photography books on the market



BOOK



© BRYAN AND CHERRY ALEXANDER

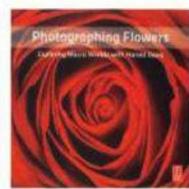
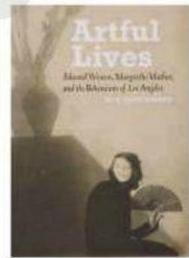
## Forty Below

Traditional Life in the Arctic

By Bryan and Cherry Alexander, Arctica

Publishing, £40, 144 pages, 978-0-9570106-0-4

**THE JOY** of art is in its ability to take you on a journey into places you would otherwise never see. While the Arctic is a place full of mystery, myth and symbolism, it is also sometimes seen as being hostile and uninhabitable. Yet this book demonstrates the majesty of such an alien land and paints a beautiful picture of the people who live there. From the Inuit hunters of Greenland and Canada to the Nenets and Chukchi reindeer herders of Siberia, the reader is offered a generous selection of imagery as well as an excellent amount of text detailing what it is we're seeing and who the people are populating these regions. This is a lovely book and one well worth looking out for.



### ● QUEEN ELIZABETH II

edited by Elizabeth Roberts, £14.99 Like it or not, Queen Elizabeth II is perhaps the most photographed woman of our time. This book is a collection of a small selection of images of her taken by members of the Press Association over a period of 80 years.

### ● DIGITAL IMAGE TRANSFER

by Ellen G Horovitz, £16.99 When printing pictures onto paper isn't enough, this book shows you where else you can go with your image-printing endeavours. Using digital software photographs can be printed onto an array of surfaces, such as fabric, wood and metal. It's a genuinely interesting read and always breezy and accessible.

● ARTFUL LIVES by Beth Gates Warren, £27.95 This intriguing biography takes a look at the love story between Edward Weston and Margrethe Mather. Weston became one of photography's most influential practitioners, whereas Mather, his lover, fell into obscurity. It's a great tale and one that takes place against the thrilling Bohemian backdrop of Los Angeles in the early 1900s.

### ● PHOTOGRAPHING FLOWERS

by Harold Davis, £18.99 At some stage most of us have attempted to take a successful photograph of a flower. And at some stage most of us have realised that it's nowhere near as easy as it looks. This guide demonstrates exactly why flowers are such excellent subjects for photography, and the best ways to capture the beautiful structures and colours on display.

# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

### EVERYONE'S A WINNER

For the past two years I have entered many of the Amateur Photographer of the Year rounds without success. I used to have an ambition to win a round, but then I downgraded that to getting one of my images published in the magazine as one of the top 30 entrants.

For most of 2011 I would have been happy with a top 50 placing if only for some recognition that an entry had at least caught the eye of the judges. I had a 36th placing in 2010 for a picture of my lovely son, and one of my APOY entries was critiqued in *Appraisal* in AP 12 November – and I nearly fell off my chair when I saw it!

My wife says I shouldn't take photography so seriously (critically) and should enjoy it more, so over Christmas, when my subscribed copy of AP arrived with a feature on portraits by window light (AP 7 January), I thought I would take some window-light pictures of my son.

Like most readers my time is very limited, and when on the rare occasions I do get a chance to take photographs it is usually rushed and with the family as the subject. I had a fantastic time trying to capture my son playing with Christmas ornaments and him trying to put the lens cap back on the camera while I tried to take a close-up picture – they never stand still! Above is one of my favourite pictures, taken in overcast window light. The shutter speed was a little slow, the aperture wide open and the ISO was high, so it was not ideal, but we had a great time. Maybe it isn't all about winning APOY... but who I am kidding? I still want to get placed in 2012! **Richard Cooper, Hampshire**

**That's a great picture, Richard. We've got lots more in the portraits by window light series still to come, plus a free gift later in the year that you'll find really useful – Damien Demolder, Editor**

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**FUJIFILM**



### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

### Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

### FILTER FIGHT

I have been following with interest the debate about filters for lens protection. I do not use a filter to protect my lenses. All those who disagree I hereby challenge to a fist fight! Don't forget to wear your glasses to protect your eyes.

**Dan Jeffery, West Yorkshire**

**Now, now – Damien Demolder, Editor**

### PICKED OUT OF A CROWD

At the beginning of January I attended a One Direction concert at the Bournemouth International Centre with my daughter and her friend. For more than an hour I took photos of the band and support act. I was then pulled up by one of the security staff and told that 'no professional photography is allowed'. I was using a Nikon D80 with Nikon 55–300mm VR lens, which is not really pro kit, and I was also told that I was picked out because the camera had a 'detachable lens'.

I was annoyed about this, and told their security staff (four of them, in the end) in no uncertain terms. Eventually, I was shown to the security office to have my kit held until the end of the concert.

Technically, I can only be a professional photographer if I make my living from it – which I don't, so who are these people to determine that?

Upon reading the ticket it does indeed say no recording or transmitting devices are allowed. However, this raises several issues, the main one being, what about the other 2,000 people at the venue, most of whom not only had a recording device – a camera or a phone – but in the case of the latter, a way to transmit images as well?

Second, those fortunate to be in the front few rows, literally a couple of feet from the stage, could get great photographs with their 12-million-pixel compact cameras that would be much better than mine from 75ft back.

Finally, to add the ultimate insult, one of the band asked everyone in the audience to wave their lighters or phones in the air during one of the songs. Cue hundreds of flashguns going off!

Upon collecting my gear, I spoke to the manager. He was obviously aware of me, as the first thing he said when I mentioned the rules on the ticket was, 'They're right'. Well, yes, but the 'no recording or transmitting device' should apply to all 2,000 people who had phones and/or cameras. It seems my DSLR was spotted much more easily than all the compact cameras and lit-up camera phones! The same rules should apply to everyone.

**Name and address supplied**

I agree, but in reality it is the enforcement of the rules that creates the problem. Security pick on the cameras that they think are most likely to be able to produce posters and rip-off merchandise, as they can't stop everyone. Training to look mean and to lift people from crowds by their

### What The Duck





## DUFF DISAGREEMENT

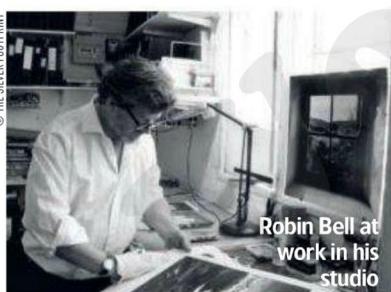
I was quite surprised to read the phrase 'duff photograph' applied to Ansel Adams' 'Moonrise, Hernandez, New Mexico' image on the letters pages of AP 24–31 December 2011. It is certainly true to say that the straight print (AP 26 November 2011) looks very uninspiring, and obviously Adams' considerable darkroom skills were paramount in developing the negative and producing the famous final image.

However, I do not agree that the majority of great photographs are made solely after the shutter is fired. We must not forget the less-than-perfect conditions, including the huge contrast range, faced by Adams as he sought to capture this scene. He must be congratulated for selecting the exposure that captured as much of the highlight and shadow detail he required for his pre-visualised image.

I believe the decisions made before the shutter is fired, especially about composition and exposure, are just as important as what succeeds this moment. No amount of manipulation on a single exposure by skilled photographers, whether in the darkroom or on the computer, can reveal detail that is simply not there. The phrase containing the words silk purse and sow's ear is just as relevant in photography as it is elsewhere.

**Kevin Harvey, Kent**

**ears takes more time than you'd think, so you can't also expect them to be experts in the finer points of what makes a DSLR professional. The alternative is that all cameras and phones are confiscated at the door, but that really would spoil everyone's fun – Damien Demolder, Editor**



**Robin Bell at work in his studio**

## DARKROOM DELIGHTS

In November 2006, my wife and I spent a two-week photographic break at a friend's holiday cottage in Lossiemouth on the north-east coast of Scotland.

Our friend was also a keen photographer, and one of the bedrooms in his cottage had been converted into a darkroom where each night we'd spend hours processing films and turning out prints of the landscapes we'd shot during the day.

As holidays go, it was sheer bliss: two passionate photographers holed up away from the madness of city life with nothing to

do but shoot and print mono landscapes.

The cottage was situated in the middle of a field and on our first night it snowed heavily, but the wood-burning stove kept us snug and warm. Working in that tiny, but efficient, darkroom, while the wind and a blizzard howled outside, was such a buzz.

And we both still get that buzz from working in the darkroom today. We shoot digital images, too, but whenever magazines like AP feature articles such as the *Master Craftsman* piece about ace printer Robin Bell (AP 24–31 December 2011), the urge to get into our own darkroom is stronger than ever. Robin's passion for his art is total, hence his (spot-on) description of printing as 'magical'. And it's unusual to see someone nowadays totally unphased by digital imaging. I think Robin is what's best described as a diehard.

To any digital buff who has never experienced traditional darkroom printing and who may look upon it as a best-forgotten art, I'd say this: if you try the simple act of dropping a print into a dish of developer and then standing there, goggle-eyed, as an image slowly appears, I guarantee you'll understand what Robin Bell means by the word magical.

The digital 'lightroom' doesn't come close.  
**Ray and Nicola Bird, Northumberland**

**That sounds like an idyllic fortnight away. I'm coming next time – Damien Demolder, Editor**

# BACK CHAT

**AP reader Peter Scott recalls using his old Zenit Photosniper outfit and how, if he tried to use it today, he'd get in trouble with the police!**

**I HAVE** accumulated a large amount of photographic gear over the years, and while having what my wife believed to be a clear-out recently (that's what she thinks!), I found my old Zenit Photosniper outfit, which I hadn't used – or indeed seen – for decades.

In 1974, I read a book entitled *Discover Rewarding Photography* by the late, and excellent, AP columnist Ron Spillman. In the book Ron enthused about the Photosniper as well as various other Russian photo equipment.

To demonstrate the Photosniper's quality, there was a great close-up shot of an otter that Ron had taken with the 300mm lens. As a wildlife lover myself, I was so impressed with the image that I bought a Photosniper outfit. Russian photo gear was renowned for its haphazard quality, but also as being excellent value for money.

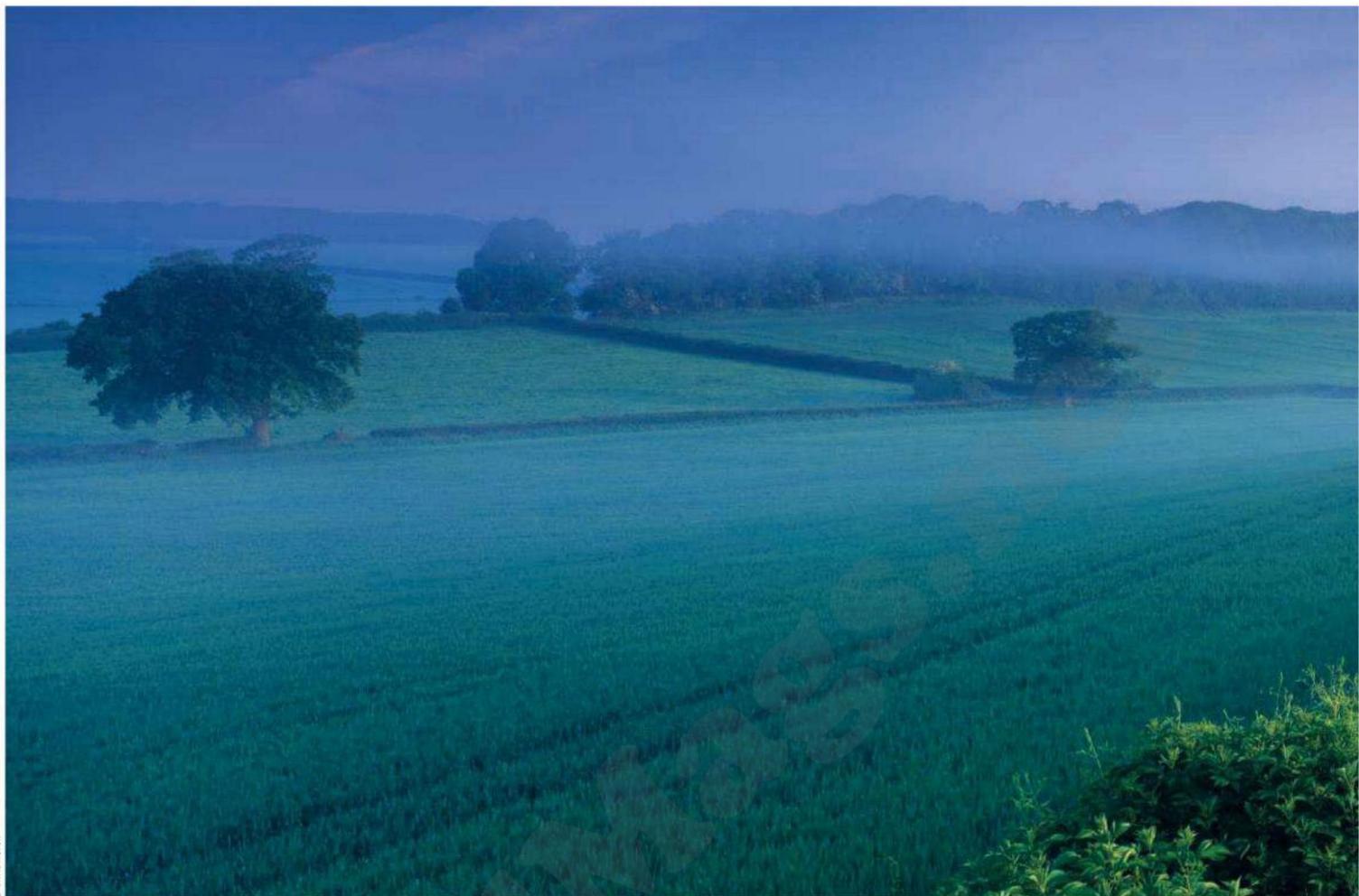
The Photosniper outfit comprised a Zenit-E SLR with a 58mm standard lens, a 300mm lens, a gunstock handle to fire the shutter and a riflestock shoulder support to help stabilise the telephoto lens. It was all packaged in a stout case along with a set of black & white contrast filters.

There were many occasions when the Photosniper came into its own. When photographing wildlife or candids, for example, it was terrific. However, I stupidly allowed my girlfriend to talk me into taking it to a Rod Stewart and The Faces gig at Sunderland's Locarno ballroom. Big, bulky and cumbersome are the kindest words I can use to describe the Photosniper – and boy, did those words ring true on that particular night. Apart from nearly knocking out a few people standing in front of the stage, I had to endure earache from a bouncer who, understandably, called my kit a 'lethal weapon'.

My pictures were disastrous. Minus TTL metering, I was wildly guessing the exposures, and shoulder support or not holding that set-up steady under low lighting was impossible. I later saw a snap my girlfriend had taken of me standing in the crowd at the gig looking (and feeling) a right idiot.

While holding the Photosniper again recently, I felt a true sense of nostalgia as, apart from that disastrous gig, it had helped me produce some fine pictures. But then again, my Nikon D90 and Sigma 70–200mm zoom allow me to do that every day with guaranteed results.

In his AP column, Tony Kemplen uses a different camera each week. As Tony is a fan of Russian cameras, I hope we will soon be treated to his account of using a Zenit Photosniper. In today's highly sensitive politically correct climate, the Photosniper is the kind of gear you might well have a hard, if not impossible, time explaining to the boys in blue.



© DAVID NOTON

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EXPERT ADVICE  
EVERY WEEK



## DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here

# PHOTO INSIGHT

**David Noton scrambled on top of his Land Rover to capture this image of a misty morning in Devon. He explains how he took the shot and why some of the best images can be found on your doorstep**

I TOOK this image less than half a mile from my home in Devon, between the villages of Milborne Port and Charlton Horethorne, on the Somerset/Dorset border. It goes to show that you don't have to travel hundreds of miles to capture beautiful images. The appeal of travelling to far-flung destinations is obvious, but photographing closer to home also has its attractions. The local knowledge you attain over a period of time is always useful as a photographer. For example, when photographing a scene that would benefit from a spot of mist, I need to know when and where the mist is likely to be – and local knowledge means I have a clearer idea. You get a feel for a particular landscape over the years.

I'm always looking to 'collect' locations and ideas for pictures. These are invaluable, as there inevitably comes a time when the shooting conditions are favourable and you

think, 'Where shall I go?' If you have a list of ideas, you're at an advantage.

The downside of being at home rather than away on a shoot is that there are always lots of distractions. You almost need to block off time in the diary to go out taking photographs, otherwise there will always be reasons not to do it.

Anyway, back to the image in question. I drive down this road virtually every day, so it's a view I know very well. I had an idea for a picture with the road leading into the frame. It is a popular compositional device, but one that is very effective.

I took this image early in the morning one summer. As you can see, the hedgerow is in bloom. There are faint colours of the first sunlight and an overall blue colour temperature to the ambient light. The light is very soft, and very low contrast. I used a 0.9 ND grad filter to hold back the sky.

This is a magical time of the day. Quite



often, it's possible to get into a zone and to forget about everything else. Sometimes you feel as though you have been working on a picture for ten minutes and you discover that an hour has passed.

I was using my Fujifilm GX617 panoramic film camera loaded with Fujichrome Velvia 220 film. The camera was attached to a tripod and I was using a 90mm lens. There is a depth of field scale on the lens, which is always very useful. For a shot like this you usually need to calculate the hyperfocal distance and set the corresponding aperture and focus point. If I'd used a conventional 2:3 aspect ratio there would have been more sky and foreground in the picture, which I didn't want. The width of the shot is pretty much determined by the panoramic format. The 90mm lens gives a relatively natural perspective top and bottom.

I like the panoramic format, as I find the 'letterbox' shape gives a pleasing

perspective. This format won't work at every location, but this scene suits it beautifully. When composing for the panoramic format, you need to piece together the composition to fit the format – take the time to think about how the elements in the frame work together to create a compelling image rather than just a record shot of a place. For example, there needs to be interesting elements in the left – in this case, the tree, the lines in the field, then the hedgerow and mist in the sky, to guide the eye from left to right through the picture. They all have an important part to play in the overall composition and come together to create balance and harmony.

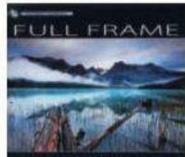
You can't leave the house thinking you're going to stumble upon a picture, so you always need to have a plan, even if that plan changes. Consequently, there was a degree of pre-visualisation to composing this picture. I knew I needed

an elevated viewpoint to capture the road as it disappeared into the distance. I was actually standing on a platform on top of my Land Rover. I put it there specifically for this purpose – to give me extra height if I needed it. If I had been at ground level, I wouldn't have been high enough to capture the leading lines into the picture.

I have lived in this area for 16 years and yet I still see things and think, 'Why haven't I photographed this before?' Only recently I was photographing some horses exercising in a field within a mile from where I live.

This picture means a lot to me because it is taken on my home turf. I'm fortunate to live in such a beautiful part of the world. I have a real bond with this place and I hope this translates into my photography. **AP**

**David Noton was speaking to Gemma Padley**



David Noton's book **Full Frame**, priced £25 and published by David & Charles, is now available. It follows David's journey to ten different locations around the world and gives invaluable insight into his approach and working methods. For more details visit [www.davidnoton.com](http://www.davidnoton.com)

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# Retoucher's Guide

**Richard Sibley** explains how to reproduce the stylised bleach bypass effect digitally

**THERE** have been a number of recent big Hollywood movies that have used a bleach bypass technique. Perhaps the most famous of these are *Saving Private Ryan*, *Seven* and *Fight Club*.

Traditionally, the effect involves skipping the bleaching stage when developing a C-41 colour negative film. Usually the bleach helps remove the silver from the film, so by missing the bleach stage

some or all of the silver is retained on the negative. As a result, contrast is also increased as the retention of the silver intensifies the density of shadow areas, while colour saturation decreases as the silver particles are also retained in the image dye.

With digital processing techniques it is possible to reproduce the technique on still images without risking the original negative.

**SOFTWARE USED** Adobe Photoshop

**SKILL LEVEL**

**TIME TAKEN** 10-20mins

**KEY TOOLS** Adjustment layers,  
Blending modes

**NEW  
SERIES**



**1** Open the image to be edited and in the Layers palette (Window>Layers) click on the create new fill or adjustment layer icon. Click to create a Hue/Saturation layer.



**2** In the Hue/Saturation adjustment, slide the Saturation down to -100%. This will replicate the silver that would remain on the negative when the film isn't bleached.



**3** To blend this Adjustment layer with the original image on the layer below, change the blending mode to Soft Light in the dropdown box.



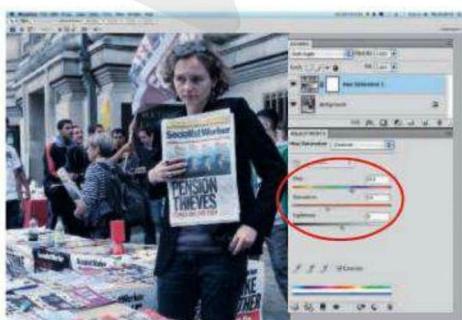
**4** To replicate film grain, select the bottom layer and select Filter>Noise>Add Noise.



**5** To make sure that colour noise isn't added, tick the Monochromatic box at the bottom of the dialog and click Gaussian to make sure that the noise is random. The Amount of noise to add will vary depending on the image size. For this image I found that a setting of 2.5% works well without being too gritty. Click OK to confirm.



**6** As some of the dye is often retained when the bleach is bypassed, the image can take on a blue hue. To replicate this, double-click on the Hue/Saturation layer thumbnail to open the palette. Select Colourize and change the Hue to around 215.



**7** Increase the Saturation to add a blue hint to the image. You can adjust the Saturation and Hue sliders to your own taste.



**8** As a finishing touch, click on the create new fill or adjustment layer icon again in the Layers palette, but this time create a Levels Adjustment layer. Alter the levels to refine the contrast.



**9** The effect is now complete, but if you wish to go back and alter the Hue/Saturation or Levels effect it is easy to double-click the adjustment layers and alter them further or revert to a previous step.



# Basic instincts

**Jack Simon**, joint winner of the Street Photography Now Project, explains how working on a purely instinctive level produces the best street photography shots. He talks to **Oliver Atwell**



Instruction #13,  
Look closer to  
home,  
Lars Tunbjörk



STOP



**IN AP** 3 December, I interviewed Jo Paul Wallace, one of the joint winners of the Street Photography Now Project. The competition, which was launched in October 2010, was a collaboration between the Photographers' Gallery in London, and Sophie Howarth and Stephen McLaren, authors of the book *Street Photography Now*. The competition spanned 52 weeks, and during every one of those weeks a leading street photographer issued an instruction that would serve as an inspirational slogan to the hundreds of users on the associated Flickr group. Each member of the group would then submit a single image using the instruction as a loose source of inspiration.

The last instruction was given in September 2011, and a final count revealed that around 16,000 images had been submitted in total. However, the judges faced a quandary. While they had to pick an overall winner, they couldn't decide between Jo Paul Wallace and Jack Simon. In the end, they decided that both were equally worthy and awarded a prize to each. Both photographers received £500 worth of Thames & Hudson vouchers and an online show on the Photographers' Gallery website.

Jack Simon is a psychiatrist from Los Altos Hills in California, USA. Now in his 40th year of practising, he shot the majority of his images with a Nikon D200 and a D700 using prime lenses such as a 28mm and a 50mm, although he has recently switched

to a Fujifilm FinePix X100. These cameras represent quite a leap from his first model, a little digital point-and-shoot camera that he bought six years ago.

'Even though the point-and-shoot model was such a simple camera, I became fascinated by the immediate results,' says Jack. 'Being able to see my pictures as soon as I had pressed the shutter gave me a greater understanding of the fundamental techniques that I needed to take a successful photograph.'

'At that point I was using photography to

document my travels around the world,' continues Jack. 'In time I found that when I wasn't on holiday I was still toying with the camera and quickly developed a passion for the technology. I've always appreciated art and have spent many weekends visiting galleries and exhibitions. However, this was the first time that I'd felt really engaged by a creative process. As I began to explore photography and read more and more books, I started to develop a real interest in street photography.'

Jack became aware of the Street

**Top: Instruction #1, If you can smell the street by looking at the photo, it's a street photograph, Bruce Gilden**

**Right: Instruction #40, It might all come together for a moment and then just as quickly it is gone, Narelle Autio**



Photography Now Project through the image-sharing website Flickr. He immediately saw a challenge and realised that he could use the project as a platform to further his knowledge of the photographic processes and the unusual world of street photography.

'With my own photography experiments I always found myself wandering the streets waiting for an image to appear,' he says. 'I thought it would be interesting to do this under the framework of a project to give my wanderings some semblance of structure. I had the book *Street Photography Now*, which I thought was wonderful. It therefore seemed a very natural thing for me to be a part of the project.'

### SHOOTING ON THE MOVE

For some street photographers, the demands of working from 9am to 5pm can mean that taking pictures is something that goes on during the daily journey to work, when the crowds of half-asleep commuters provide a wealth of characters. However, Jack found that he was more comfortable travelling to the nearby city of San Francisco and spending the day exploring the streets looking for interesting subjects.

'I'd either take the train or drive to San Francisco and spend the day walking around,' he says. 'There are also a small number of images that were taken during a trip to China. I would have taken images during my day-to-day life, but I live in a rather suburban area that can be quite quiet – there isn't exactly a lot of action. It's also a matter of keeping myself interested when I'm exploring. In the area that I live it doesn't hold quite the same appeal in that respect – they aren't the kinds of streets that I enjoy exploring.'

Perhaps the most important element of the Street Photography Project was the weekly instructions that the photographers had to interpret in their own submissions. Each instruction was submitted by a leading practitioner of street photography, such as Trent Parke and Gus Powell, and contained cryptic instructions such as, 'Things are what they seem to be, or maybe something else'. Yet Jack says that rather than sticking rigidly to the instructions, he found it better to treat them as a loose source of inspiration.

'I would say that the instructions carried an unconscious weight,' says Jack. 'I must admit that even though I wanted to get into this because of the structure, I found that in the initial stages I didn't like it. I felt it was actually diminishing my spontaneity. I try not to think about a subject – it just occurs to me. After a time, though, I developed a balance where I'd read the instruction, get a feel for it and then go out and shoot. It was always there, floating around in my head, but it was never in the forefront of my mind.'

Despite his resistance to the instructions, there were occasions when Jack found himself moving into situations and environments that he would not otherwise find himself in.

'One of the instructions talked about



ALL PICTURES © JACK SIMPSON



**Top: Instruction #26, If you're not sure it's a picture, shoot it anyway, Carolyn Drake**

**Above: Instruction #52, If you have talent, find your own way, Cristóbal Hara**

getting yourself into a situation that was uncomfortable,' says Jack. 'That was a simple one to interpret because it just involved me moving into an area of town that could be considered a little dodgy. It was strange because I was approaching that area in a very different way. I walk along there every day, but I never stay. The fact that I was hanging around for two or three hours felt odd.'

Jack admits that he felt anxious, but it did lead to one strange encounter. 'When I was there I was taking a photo and realised that I was photographing a group of men doing a drug deal,' says Jack. 'They came over and confronted me, demanding to know what I was doing. I had to explain that I liked going around the street taking photographs, but I said that if they wanted me to delete my

photographs of them I would. At that point they realised that I had a picture of one of their friends, so they asked him to look at the image. He came over and I thought I was heading for a black eye, but instead he started giving me advice on where to go to take photographs. He was actually quite charming.'

### INSTINCTIVE LEVEL

Jack says his working method is anything but technical. 'When I try to work from a technical level, I tend not to get an image,' he says. 'It's only when I work from a purely instinctive level that I succeed. If I take a shot spontaneously, then attempt to revisit it but this time think about it from a technical level, I find it very hard to produce anything near a satisfactory



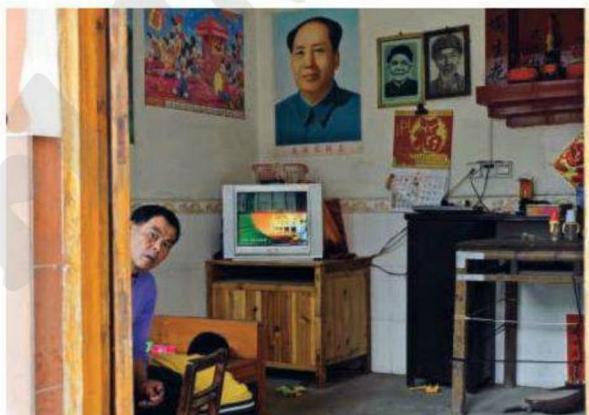
**Instruction #46, Make a picture that is funny and sad at the same time. A photograph that simultaneously evokes pathos, irony and humour.**  
**Jeff Mermelstein**

result. I won't be able to take a better photograph.'

Rather than treating people in the way a portrait photographer would, Jack almost seems to use people as a component within the image. Faces are rarely seen, perhaps as a result of Jack's discomfort with being spotted by his subjects.

'I don't like a subject knowing that I'm photographing them,' says Jack. 'I find that if they become aware of my presence, it ruins the spontaneity of what I'm seeing. It's rare that I'll get a good photo of someone staring directly at me, and I find that if someone notices me it will interrupt the process of what I'm trying to do. If I'm attempting to stay covert, I'll tend to employ that old trick of putting the camera to my eye and pretending to look at something else. Then, once I have the image, I can move on.'

However, there is one exception to Jack's rule. 'The shot I took for instruction #21 [see above right] was a total mistake,' says Jack. 'Many of my favourite shots are like that. The instruction was from Paul Russell and said, "Go somewhere you haven't been before and remember, the interesting things often happen at the fringes away from the main action." I was walking through a village in China where the front doors to people's houses are generally left open. It's the trusting way of this village. As we walked past this particular house I was immediately struck by the décor of the room. There



was a picture of Chairman Mao, a poster of Mickey Mouse and the television. I took a picture and as soon as my finger hit the shutter this guy popped his head around the corner. I didn't realise it at the time, but he was cutting his toenails. I think under normal circumstances he wouldn't have minded, but he might have been a little uncomfortable being caught wielding a pair of nail clippers.'

Jack's shots are also notable for his use of visual puns, such as his shot of the rear end of a poodle standing next to a display of hanging furs (see page 24). 'I find it fairly easy coming across these shots when I'm out hunting for photographs,' says Jack. 'The difficulty comes in attempting to discover shots as brilliant as those taken by photographers such as Matthew Stuart, who

seems almost blessed when it comes to these kinds of images. I love his work.'

'I think the challenge is to come up with something that will stand out,' continues Jack. 'I'm particularly fond of the image of the poodle. The fact that the furs mirror the dog's tail is a great combination of elements. These things are all around us – you just have to keep your eyes peeled.'

Jack's use of colour is also a significant factor in the success of his images. The colour is a vivid component that almost seems to linger in the eye even when you've turned away from the image.

'In a sense, it's a matter me wanting my images to pop out from the page or the computer screen,' says Jack. 'I want people to continue to look at the pictures and almost lose themselves in the colour and light on display. That's not to say I sacrifice content in favour of the colour, but I think the surface is just as significant as the depth.'

'Two photographers who have influenced me in this respect are Alex Webb and Constantine Manos. Both have these incredibly rich images that you never get tired of looking at. From edge to edge there are things going on in terms of light, colour and content. I'm not saying that my work is anything close to theirs, but it's something that I aspire to.' **AP**

**Above: Instruction #21, Go somewhere you haven't been before and remember, the interesting things often happen at the fringes away from the main action, Paul Russell**

To see more of Jack's work, visit <http://jacksimonphotography.com>



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## Derek Forss Surrey

Derek first started taking photographs in 1959, when he bought a fixed-lens Agfa Silette camera. It wasn't until 1976 that he purchased his first SLR, followed by a Hasselblad 500CM in 1979. It was around this time that Derek started his own picture library, dealing with landscape and architectural scenes of the British Isles. In this series of images Derek has tackled the subject of church and cathedral interiors, demonstrating that beautiful and creative images can be found in many of these buildings. To see more of Derek's work, visit <http://derekforss.com>.

### Chalton church

1 This abstract image demonstrates a keen eye for texture and colour

Olympus E-10, 21mm, 1/100sec at f/2.8, ISO 80

### Book of hymns

2 The angle, depth of field and coloured light are all crucial elements in this image

Olympus E-20, 29mm, 1/160sec at f/3.2, ISO 80

### Stained glass

3 The light streaming through the coloured glass has produced a beautiful effect

Sony Cyber-shot DSC-W120, 1/1000sec at f/3.5, ISO 100

3



## Konrad Baranowski

Kent

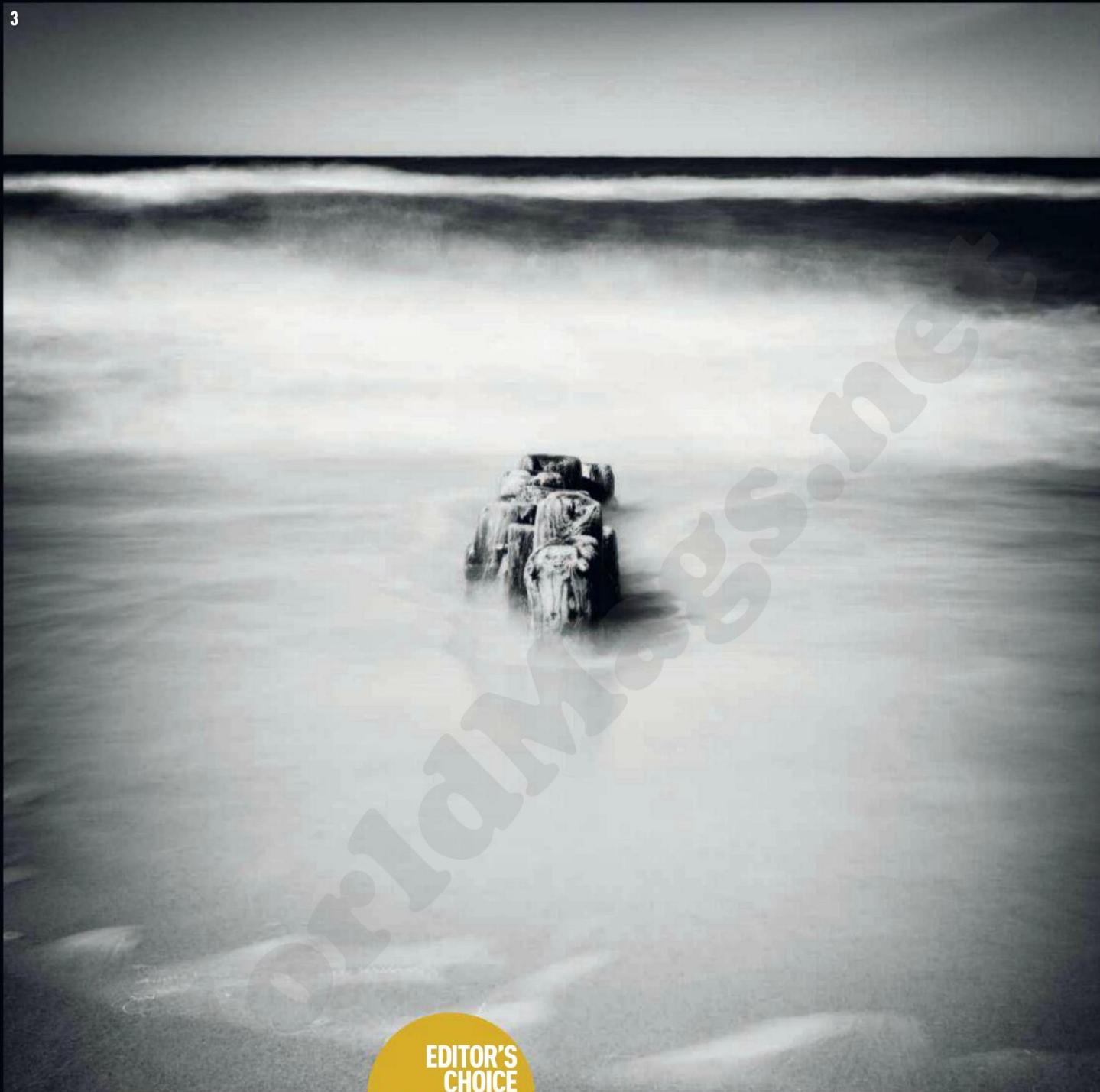
Konrad's father was passionate about photography and would use the family bathroom as a makeshift darkroom. As a result, photography has always been a part of Konrad's life. 'I've always been fascinated by marine subjects,' he says. 'I'm intrigued by off-season coastlines, away from the tourists. The variety of coastal areas is amazing. Each place has its specific atmosphere.' In the future, Konrad intends to continue focusing on seascapes.



2



3



### EDITOR'S CHOICE

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4



### Beach entrance

1 This image works due to its balanced composition  
Nikon D80, 17-35mm, 25secs at f/11, ISO 100, ND filter, tripod

### Frost... 1

2 Using Silver Efex Pro, Konrad converted this shot to monochrome and added a vignette effect  
Nikon D80, 18-135mm, 1/125sec at f/22, ISO 100

### Crest of waves

3 Konrad aimed to capture the dynamism of the crashing waves  
Nikon D80, 17-35mm, 6secs at f/22, ISO 100, ND filter, tripod

### Frost... 2

4 Konrad again used Silver Efex Pro to add an orange filter to give the image a dramatic sky  
Nikon D80, 18-135mm, 1/250sec at f/16, ISO 100

1



2



3



## Mark Brazier Dorset

Mark's favourite subject is natural history, with seasonal and regional variations. He particularly likes using macro and wireless TTL flash to capture insects. 'I love the ability to capture a certain moment of time only experienced by myself,' he says. 'It's also a permanent record to jog the memory and share our wildlife while it still exists.'

# WANT TO LEARN MORE AND IMPROVE YOUR PHOTOGRAPHIC SKILLS?

## Orange tip

1 A black background is ideal for this subject  
Nikon D90, 105mm macro,  
1/60sec at f/11, ISO 200,  
Nikon SB-600 flash

## Comma

2 The simplicity of this image is its best feature  
Nikon D90, 105mm macro,  
1/60sec at f/6.3, ISO 200,  
Nikon SB-600 flash

## Peacock

3 The composition works very well here  
Nikon D90, 105mm macro,  
1/200sec at f/11, ISO 200,  
Nikon SB-600 flash

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# Blinding lights

**Kevin Lake** shares his advice on how to photograph live music events and tells **Gemma Padley** how a little inside knowledge, technical know-how and imagination are all you really need to get started

**FROM** local music events and friends' gigs to concerts at large venues, performance photography is bursting with creative possibilities. As with any genre of photography, skills are honed with practice, but capturing dynamic, technically strong and compositionally well-structured images in a live setting isn't beyond the realms of possibility for the amateur enthusiast.

One photographer who has experienced the highs and lows of photographing live music is Kevin Lake, who has been a professional music photographer for four years. Kevin, who is based in London, works for Livepix picture agency and his photographs have appeared in newspapers such as *The Times*, *The Independent*, *Daily Mirror* and *The Mail on Sunday*, and in music magazines such as *Future Music*, *Clash* and *DJMag*. He has photographed Edwyn Collins, Jamie Cullum, Iron & Wine, Biffy Clyro and Gomez, to name just a few.

'In a way, live music photography is similar to landscape photography,' says Kevin, who is also a keen landscape photographer. 'You arrive with time to set up your camera gear, but everything happens in a matter of moments. You go from shooting nothing to shooting frame after frame, reacting to what's happening in front of you. Being able to create something amazing from whatever you are given is part of the appeal – it's a real thrill.'

Working for an agency means Kevin has press access to the gigs he photographs. For local events you could check with the band to find out whether you can take pictures (or with the venue if you don't know the band), while for gigs at larger venues Kevin suggests contacting the record label of the band to see if they will grant access. 'If you put in a request early – at least a month ahead – you stand a chance of gaining access,' he says.

## USING THE LIGHT TO YOUR ADVANTAGE

'Until the band comes on stage you don't know what the lighting will be like,' says Kevin, 'and even then it can change frequently. All you can do is react to the changing lights as best you can. Blue lights tend to be OK to photograph, but red lights are a nightmare. You can reduce the red saturation afterwards using the Saturation slider or reduce the temperature of the white balance in Lightroom and then increase the Luminance, which does help.'

'Quite often I can see the lights working in a certain way and I know there is a magic shot to be had,' he adds. 'I might utilise the lights from behind the subject, for example. The lights create a sort of canvas for the subject. Too much light from behind can flood the lens, but by ducking down you can use a hint of light to create a halo in your image – to create highlights around the person. I might choose to shoot in portrait format if there are lights above the subject (see page 36.) I'm always thinking of creative things I can do with the lighting. My aim is to create something that transcends being a music picture. It's about using the lights to add character.'

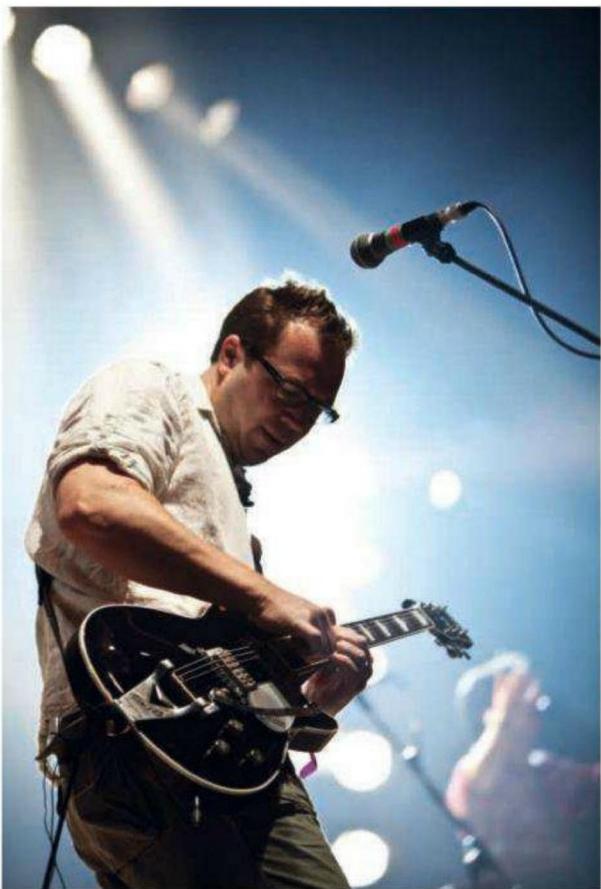
Kevin suggests photographing the subject in profile so there is a hint of light falling on the person's face (see page 36), or creating a silhouette by exposing for the light behind. 'Understanding how the lighting works in that image and why it works are key points to remember,' he says. 'If you can do this, you'll produce a much stronger image.'

'Although it is a frantic environment, there is enough time to get the shots you want,' adds Kevin. 'You have to take a step back, keep calm and not rush or panic as this will cost you more time.'





Raphael Saadiq at  
the iTunes Festival,  
The Roundhouse,  
London, July 2011  
Canon EOS 5D  
Mark II, 24-70mm,  
1/200sec at f/2.8,  
ISO 1600



## CAMERA GEAR

Kevin uses a Canon EOS 5D Mark II with various lenses, including 24-70mm and 70-200mm optics. 'I take everything with me to a shoot,' he says. 'I never know what I could be photographing – I might need to shoot a portrait as well as cover the event or fight through the crowd in an environment with very little light. If I don't bring a lens, that will be the time I need it!' Kevin uses his 24-70mm lens most often, but what he uses depends on the kind of venue he is shooting in and how far away or close to the artist he is. 'If I'm trying to capture the whole band I might use a 17-35mm lens, but a lot of the time the 24-70mm is fine – it's quite wide and with a full-frame sensor it is more than adequate,' he says. 'If you're really close to the band and below them, going super wide will cause your subject to be distorted, so I tend to stick with the 24-70mm lens.' At venues where Kevin is slightly further away from the stage he will often need a longer lens. 'If you're at the side of the stage or photographing from the crowd, you can use something like a 70-200mm lens,' he says.



### EXPOSURE, METERING AND FLASH

In an environment reliant on quick reactions, what can be done in terms of preparation? 'I check my camera settings beforehand, but they're never the same as what's needed when the actual gig starts,' says Kevin. 'The best thing to do is to set up the camera for the exposure you want and then adjust the settings throughout the event.' Kevin shoots manually and in raw to obtain maximum information in his images, which makes it easier to edit them post-capture. 'I can often bring back detail in images that are slightly overexposed, but for those that are underexposed it is more difficult as it creates uncomfortable noise,' he says. Consequently, when a trade off has to be made, Kevin will err slightly towards overexposing rather than underexposing.

The ISO setting Kevin uses will vary depending on the intensity of the lights, but he will typically set his ISO to between 800 and 2000 (although he

sometimes uses ISO 640). He also uses ISO to control his exposure. 'Often the light is quite dim, so I will shoot with my aperture at f/2.8,' he says. 'When you're shooting wide open there is a narrow band of focus, but as long as you have the person's eyes in focus you're OK.' Using autofocus set to the central AF point and recomposing is the most reliable way of focusing in low-light conditions rather than selecting another AF point.

'I might use a shutter speed of 1/160sec, which is generally good for covering moving subjects,' continues Kevin. 'If the person isn't moving around and there is not much light, you can take your shutter speed down to 1/80sec, but it all depends on how much the subject is moving and how dim the light is.' Kevin uses the old focal-length/shutter-speed rule and never allows his shutter speed to drop below the reciprocal of the focal length of the lens. For example, when using a 200mm lens he keeps the shutter speed shorter than 1/200sec.

In small venues where there isn't much



**Far left: Gomez at Hard Rock Calling in Hyde Park, London, June 2010**  
Canon EOS 5D Mark II, 70–200mm, 1/125sec at f/2.8, ISO 800



**Left: Biffy Clyro at Wembley Arena, London, April 2010**  
Canon EOS 5D Mark II, 24–70mm, 1/160sec at f/2.8, ISO 1000



**Far left centre: Boys II Men at Hammersmith Apollo, London, May 2010**  
Canon EOS 5D Mark II, 24–70mm, 1/100sec at f/2.8, ISO 640

**Above centre: Edwyn Collins at the Queen Elizabeth Hall, London, September 2010**  
Canon EOS 5D Mark II, 90mm, 1/125sec at f/2.8, ISO 1600

**Above left: Lil Band O Gold at Shepherd's Bush Empire, June 2011**  
Canon EOS 5D Mark II, 24–70mm, 1/125sec at f/2.8, ISO 1600

**Above right: Chase & Status, Snowbombing Festival, Austria, April 2011**  
Canon EOS 5D Mark II, 1/160sec at f/10, ISO 2000

light your only option may be to resort to flash, but it should be used sparingly since it can destroy the atmosphere in an image. It's better to bounce the flash by angling your flash head towards the ceiling or to use a mini softbox to diffuse the flash. Slow sync flash is a technique you could try. This involves using a long exposure with a burst of flash for colourful, creative results. In these instances, Kevin suggests setting the camera to ISO 500 and 1/5sec at f/5. 'You have to watch out for red light falling on the subject's face,' he says, 'as the flash will pick this up and leave a red trail through the image.'

## COMPOSITION

Technical considerations aside, how you compose the shot will determine the impact of the final image. Key things to think about include many of the usual suspects – choice of shooting angle, thinking about the background, balancing various components in the frame and so on. 'When I started out, I contacted established

photographers to ask their advice,' says Kevin. 'One of the pieces of advice I received was, "If it's not adding to the shot, it's taking away." You want to avoid having half a person in the picture or a microphone stand sticking out of someone's head. If you're right in front of the lead singer, the microphone will be covering their face so a better position may be slightly to the right or the left. It's a case of noticing the things that could be in the way and avoiding them where possible.'

Kevin explains that it's worth finding a shooting position that other photographers may not have thought of. For example, for the image of the semi-silhouetted singer (see above left) Kevin moved to behind the stage. 'There were huge spotlights lighting the musician from the front, but photographing him from behind produced a really exciting shot,' he says. Kevin also uses tight framing to draw attention to an expression, such as in his image of Edwyn Collins (see page 36) and sometimes he will shoot wide to capture the entire

band. 'You're trying to capture a different atmosphere each time,' he says. 'For the image above I was trying to capture the energy, whereas for the Edwyn Collins image it was more about his expression.'

Kevin will make an initial edit in-camera. He will then upload the images to Lightroom to adjust the white balance, tweak the Luminance or Saturation to enhance individual colours, or add vignetting and remove unwanted noise. He then exports the files into Photoshop where he will make any extra adjustments, such as more intensive dodging and burning, cloning or adding layers for masking and using layer blend modes.

'I'm lucky in that I'm travelling the world, doing what I love and being paid for it,' says Kevin. 'My blog ([www.backdoortothefrontroom.com](http://www.backdoortothefrontroom.com)) is a diary of my experiences of sneaking in the side entrance, because that's what it feels like! I get to see things other people don't see and meet people who offer new perspectives on things.'



## STEP BY STEP TRIPTYCH

Kevin likes the idea of showing stages of movement in a sequence of images. He explains below how he created this triptych using Lightroom and Photoshop



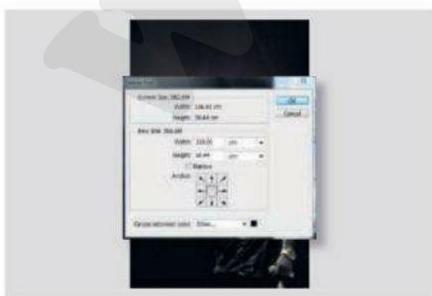
**1** In Lightroom, I adjusted the Curves of the flat image to give the picture greater Highlights and Shadows



**2** I then adjusted the Saturation and moved the White Balance (WB) slider to the right to make the image warmer



**3** I tinted the Highlights in the Split Toning section to warm up the image and then exported the three shots into Photoshop



**4** Working with the central image of the three, I extended the canvas with a black background to allow room for the other two shots



**5** I dragged the other two shots into the central image and pressed Ctrl+E to flatten the layers



**6** Finally, I used the Dodge and Burn tools to bring out the smoke and create more selective definition

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# AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

## Gary Fong Flip-Cage £19.94

[www.bbimports.com](http://www.bbimports.com)



**GARY** Fong's Flip-Cage is a tabletop stand designed to support and hold a compact camera or smartphone. It is constructed from a high-strength plastic with rubberised edges, protecting the camera in a roll-cage fashion. A camera is attached via its tripod bush, and can be adjusted for landscape or portrait-format images. The neat design of the Flip-Cage includes plastic diffuser panels on each side (not pictured). Not only do they protect the front and rear of the camera, but they can also be used as diffusers for macro photography, and in bright light help to reduce lens flare and shade the LCD screen. Handily, the tripod screw has a 1/4in thread on its underside, so use with another tripod is possible while the Flip-Cage is mounted. Because the device comes with a strap, it is a viable alternative to a camera bag.

The item is available in two sizes, the larger of which (the Pro version) is suitable for cameras such as the Canon PowerShot G12, and the smaller version good for smaller compact cameras or smartphones. Each size can be bought in one of six colours. iPhone users have the option of the iPhone mount (pictured), at £21.67 for iPhone 3GS version or £31.91 for iPhone 4/4S with the Flip-Cage.

Tim Coleman



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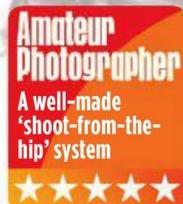
## SpiderPro Camera Holster Single Camera System (SCS) £109.99

[www.ukphotodistro.co.uk](http://www.ukphotodistro.co.uk)

**FOUR** components make the SpiderPro single camera system, which is designed to place an enthusiast/professional-level camera comfortably at the hip for quick access and hands-free use. It includes the belt, holster, plate and pin. The belt is a one-size-fits-all Velcro design and its clip has a secondary catch for a doubly secure, if fiddly, lock. A pad is placed where the camera naturally rests to prevent uncomfortable knocking against the legs. The pin secures the camera to the holster, and can be fixed directly onto the camera or to the plate using the supplied Allen key. The plate has three threads to which the pin can be connected, depending on the desired resting position of the camera, and it is fixed to the tripod bush of the camera to which a regular tripod plate can be attached. The holster unit is made from stainless steel and hardened aluminium, and it has a wide area to catch the pin as it slides in. Gravity does a good job of fixing the camera in place for most situations, and a catch offers a backup lock.

In use the system is very comfortable, even for a pro DSLR with zoom lens and hotshoe flash attached. It is not the first waist-positioned holster I have seen, but is up there with the most comfortable and is well thought out. 'Upgrade' kits are available (£99.99) to use the holster with Think Tank Steroid, Pro Speed and Lowepro Street & Field belts instead of the SpiderPro belt.

Tim Coleman



### FORTHCOMING TESTS

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The MF5000 scans 35mm and medium-format film up to 6x12, at a resolution of 3200ppi. AP 28 January

#### Nikon Speedlight SB-910

Nikon's new flagship flashgun is compatible with FX and DX SLRs, and has three illumination patterns and a 17-200mm zoom range. AP 28 January

#### Sony Alpha 65

With the same 24.3-million-pixel sensor as the Alpha 77 but £300 cheaper, the Alpha 65 could be the ultimate mid-range camera. AP 11 February

#### OnOne Perfect Photo Suite 6

This software suite of image-editing tools works as a plug-in for Lightroom, Aperture and Photoshop or as a standalone product. AP 18 February

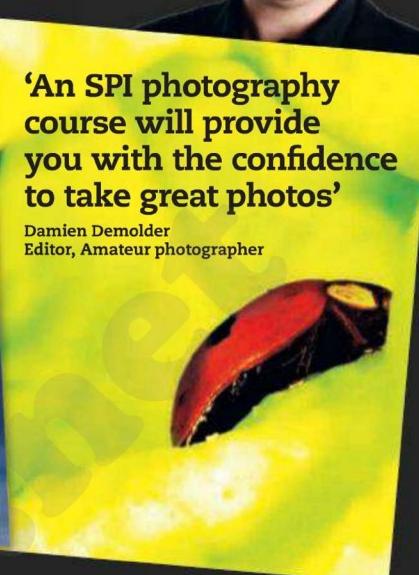
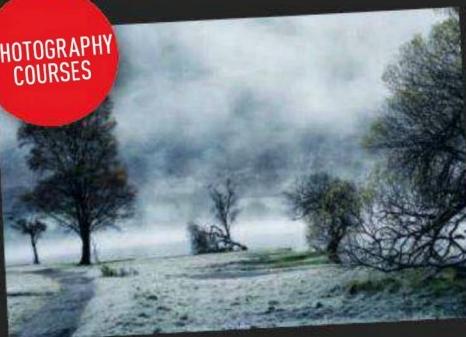
#### Canon Pixma Pro-1

This 12-ink, A3+ printer is Canon's new flagship model for professional photographers. AP 18 February

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AP guide to...

# Winter shooting

At this time of year, with the typically sluggish British winter weather, you may not feel like heading outside. Yet even without a classic snowy vista there are plenty of photo opportunities to help shake off your midwinter blues, as the AP technical team explains

**MOST** of us take more photographs in the summer than during the winter. After all, summer days are longer and warmer, so getting out with your camera is a more pleasant experience. However, winter can also be a great time for shooting, and when there's snow on the ground the landscape abounds with stunning scenery.

Of course, that's the ideal. The reality is that the UK doesn't spend the winter blanketed under pristine snow. We might get a couple of days of it, followed by weeks of grey slush, but the rest of the time it is usually dark, grey, cold and slightly damp. When the weather is like this, most of us just want to stay indoors and turn on the heating, which is a shame because it can still be worth heading out with a camera.

In this feature we won't be discussing how to shoot in snow, because most of us know that we need to increase our exposure compensation to keep it looking white and to preset our white balance to avoid turning the image blue. The rest is just a matter of composition.

Instead, we will show you that there are still great pictures to be had even on a typically bleak winter day when the conditions seem hopeless. For example, fog and mist can help create great atmosphere in a shot, overcast skies can be transformed in black & white and rain can produce beautiful reflections on dull pavements. Frost and ice can be even more rewarding than snow in producing fantastic close-up shots and patterns, while a fresh, clear winter morning is a great time to be out taking photographs so long as you wrap up warm.



Light drizzle in the air and wet concrete give this street scene an atmosphere not possible during sunny weather

Nikon D700, 35mm,  
0.8sec at f/8, ISO 400



TIM COLEMAN

## KEEPING DRY

**IT MAY** seem a rather obvious statement, but always take a raincoat and umbrella when you venture out during bad weather. You won't stay completely dry when out in the rain, but the more comfortable you are, the longer you are likely to stay out taking photographs. After all, a sodden photographer is rarely a happy photographer.

Camera kit needs to be considered, too. There are a number of protective coverings on the market, such as the Op/Tech Rainsleeve, which costs around £5 (visit [www.newprouk.co.uk](http://www.newprouk.co.uk)), that give full and easy access to the camera. In emergencies, use a plastic bag with a hole punched through it for the lens and attach it to the barrel using an elastic band. A clear bag is best to view the camera controls.

The lens should also be protected. A lens hood reduces the amount of rain hitting the lens front, while a protective filter can be used to prevent water reaching the glass of the lens. A UV filter is a popular choice.

Kit will need regular drying, so take a small hand towel for the camera body and a micro-fibre cloth for the lens filter. Be sure to check before and after each image that there are no water droplets on the lens.

# Rain and cloud

When dull clouds fill the sky or rain is falling, don't stay inside and put your feet up – go out there and get some great photos. **Tim Coleman** looks at ways to make the most of wet and overcast weather

**WHEN** Martin Parr was taking photographs for his book *Bad Weather*, he would stay indoors during sunny days. Only when the rain threatened or the sky was filled with dull, grey clouds would he put on a jacket and venture out into the elements. His work shows that no matter what the weather, there are numerous photo opportunities available, although it is possible to get some great wet-weather images without going to the same extremes as Martin.

While getting wet is just one of the obstacles you'll face when you're outside during winter, you will also have to deal with reduced light, contrast and colour – and you have the choice of either working within these limitations or overcoming them.

## SHUTTER SPEED

As we know, bad weather results in poor light. To overcome these low-light conditions, a high ISO sensitivity or slow shutter speed is required. Which one of these you choose depends on whether you want to freeze the action or blur it. However, should you choose a high ISO remember that the dynamic range and colour depth will be compromised.

A tripod is essential when using slow shutter speeds, and the choice of shutter speed has a direct impact on the effect of blur. I find that around 1/15sec is a good speed to blur the movement of raindrops yet keep them visible, while 1/125sec and faster will freeze the action. If you use a shutter speed closer to 1sec the raindrops will all but disappear while creating a misty, ethereal effect instead.

A fast shutter speed will show ripples of raindrops in a puddle, while 1/15sec demonstrates blurry splashes. Using a neutral density (ND) filter helps to achieve shutter speeds of 1sec or longer in dull daylight that will make puddles appear blurry.

Another type of blur effect can be achieved by panning the camera in a vertical movement, in line with the rain. Tilt the camera just slightly, otherwise the subject will become unrecognisable. A shutter speed of around 1/15sec is ideal to produce this abstract effect, and while this technique works well on a tripod, the freedom of hand movement can create great images, too.

## ARTIFICIAL LIGHT

To add punch, colour and contrast to a rainy and overcast scene, artificial light is vital. An urban setting with street and shop

lights works well, although the use of flash is also possible. On a rainy day, lights are reflected when the ground is wet. There are occasions when Hollywood directors have been known to deliberately wet roads and pavements before filming to help reflect artificial lights, thus adding atmosphere and colour to an environment. This effect is demonstrated in the image (left).

Using flash, rather than relying on ambient light, enables fast shutter speeds to freeze action, such as someone splashing in a puddle. However, a consequence of firing a flash is that it illuminates any raindrops, which in turn obscures the subject. Rather than this being a hindrance, though, try using it as an effect. By using a slow sync flash setting, the burst of flash will illuminate the raindrops in the foreground, while the long exposure will allow the ambient light to expose the scene. Anything moving in the scene will be partially blurred due to the exposure time.

Using rear-curtain flash rather than the default front-curtain flash freezes the action at the end of the exposure. This creates a blur behind the subject, which works well for capturing a sense of movement. Try using this to capture a child jumping into a puddle and the frozen splash of water that it creates.

## Left: Wet concrete reflects the artificial light in this scene

Nikon D700, 35mm, 1/125sec at f/4, ISO 400

## Below left: Flash light adds punch to this flat scene and illuminates the raindrops so they look like snow

Nikon D700, 35mm, 1/60sec at f/5.6, ISO 200

## Below right: Overcast conditions are ideal to emphasise silhouettes

Canon EOS 20D, 17-40mm, 1/640sec at f/4, ISO 100



TIM COLEMAN

## DOCUMENTARY

Cold, wet weather can be a street photographer's best friend. In these conditions, people are more interested in getting to a warm, dry destination than being overly concerned about the presence of a photographer. Whether it is people running to catch a bus or someone struggling with an umbrella, the weather should allow you to remain largely unnoticed while you take photographs.

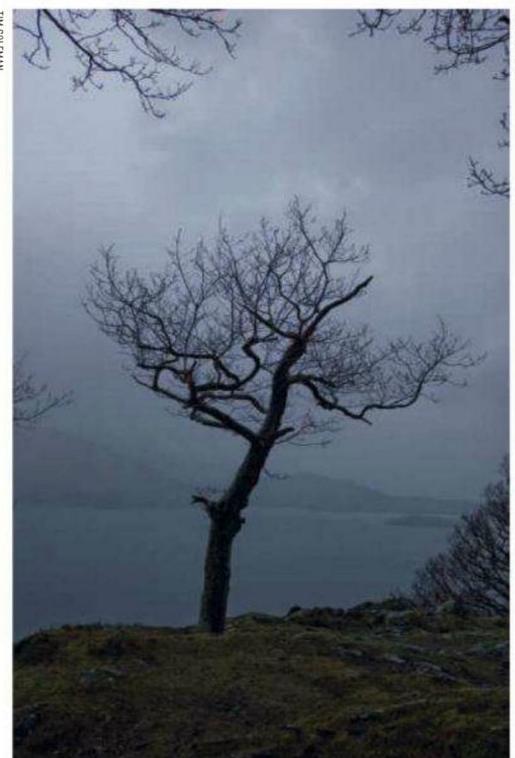
Documenting people's reactions to the weather is a powerful tool, and it was used by Steve McCurry in his appropriately named book *Monsoon*. Reactions to rain vary, from those commuting and looking thoroughly miserable to children playing and dancing in it. Of course, the monsoon season is more of a visual spectacle, but the principle remains the same for a British downpour.

In conditions where the light is already low in contrast and lacks colour, try converting your image to black & white. A dull winter's day might as well be exaggerated by a low-contrast black & white conversion, rather than compensated for by boosting saturation.

## COMPOSITION AND ANGLES

Most of us want to stay as dry as possible in wet weather, but some of the best angles require either you or your camera getting wet. For example, you might have to lie on the ground to get the right angle of rain as it falls into a puddle or bounces off shiny concrete.

In overcast conditions, the sky can often look like a plain white mass because the dynamic range of the scene is beyond the reach of most cameras. If the sky offers little extra to the final image, consider excluding it altogether. Alternatively, use a graduated ND filter that will help to reduce the difference in exposure between the sky and the land.



MAT GALLAGHER

# Fog and mist

Fog and mist can provide great lighting conditions. **Richard Sibley** explains how to make the most of them for atmospheric results



**WAKE** up early during winter and you may find that the landscape is shrouded in mist or fog. These low-contrast, hazy conditions can provide lighting like no other. Despite this, many people shy away from taking photographs in these conditions – after all, there's not a lot to look at, let alone shoot. However, with some knowledge and a little creativity there are many striking images to be had.

#### DEPTH

The difference between fog and mist lies in their relative densities. Fog is the thicker

**When editing images of fog, try to avoid increasing the contrast too much**  
Nikon D300, 18-200mm, 1/60sec at f/11, ISO 200

of the two phenomena and photographing in a blanket of it is akin to shooting in a cloud, with objects becoming less visible the further away they are.

The reduced visibility allows images to be 'layered', making it very easy to draw focus to something. For example, you can take very effective portraits as you won't have to concern yourself too much about distracting objects in the background. Alternatively, you can get close to a foreground subject with a wideangle lens and allow the background to simply blend into the fog, creating an instantly striking minimalist image.

#### LIGHT

Fog and mist create soft, low-contrast, lighting conditions. This makes it quite flattering light in which to take portraits, although you will need a reflector to help bounce a little light onto the subject for a more modelled effect. Just remember not to use a flash, as it will illuminate the fog and look like a beam from a car headlight. However, the beams of light created by light passing through fog can themselves make for interesting images.

Where normally shadows fall onto the ground, they will fall onto the fog. This gives the impression of beams of light shining brightly through objects such as trees. Similarly, fog at night can cause street lights to have a strong directional appearance as they shine down onto pavement.

Look for opportunities where you will be able to capture rays of light, and also where you may be able to illuminate a subject using the consequent 'spotlight' effect.

#### CONTRAST

Low contrast is one of the most vexing problems when photographing in fog. As photographers, we are always told that our images should have as full a tonal range as possible. The result is that many foggy

images are often heavily edited in image-editing software in an attempt to increase contrast. This can leave the image looking as if the fog was never there to begin with.

However, the point of shooting in fog is to have it visible in the image. So when it comes to editing foggy images, learn to embrace the relatively low contrast of the resulting pictures.

Don't be afraid to keep the image looking high-key and a little soft, and remember that the closer the subject is to the camera, the more contrast and definition it will have. Use this technique, and adjust your position and focal length accordingly rather than going to extreme lengths to add contrast to the image in Photoshop.

#### EXPOSURE AND BRACKETING

Shooting in fog is very much like shooting in snow. Generally, a camera's metering system will try to underexpose the subject, causing bright whites to be rendered as mid-grey tones. If you plan to use evaluative metering it is worth setting exposure compensation to +1EV and, as always, shoot raw images to maximise the tonal range available. Use the camera's histogram to check that you aren't over-compensating by overexposing large parts of the image.

Exposure bracketing can be useful, particularly if you don't trust your camera screen to show the true extent of highlight detail. It is very unlikely that any images will need to be underexposed, but many cameras have the facility to bracket for under or overexposure. So, for example, when shooting in fog, try setting exposure bracketing to 3 frames over a 1EV range at +0.3EV, +0.7EV and +1EV.

Of course, spot metering will be the most accurate way to meter a scene, particularly if there is a feature in the scene that you are looking to expose accurately, regardless of the surrounding fog.

## HOW FOG IS FORMED

**FOG AND** mist are basically low-lying clouds, and are usually created when tiny water droplets are suspended in the air. The more droplets or the larger the droplets, the thicker the fog or mist.

There are a number of different ways that fog can be formed. One of the most common is radiation fog. This usually forms in the early evening and can last until the following morning. Infrared rays from the sun heat up the land during the day, and then at night this heat is radiated into the cold air once the sun has gone down. If the humidity is high enough, the water vapour in the air becomes saturated, causing condensation and forming the fog. For this reason, cold nights that follow days with bright clear skies will often produce fog.

Fog also forms when particularly cold air travels over a relatively warm surface, such as a river or lake. This is why fog is often found in valleys with such bodies of water at the bottom, or out at sea.

# Ice and frost

The details and patterns created by ice and frost can create stunning macro shots and winter scenes. **Mat Gallagher** shows how a closer look at the ground can produce the best results



A classic frozen leaf image such as this can be recreated at home

## FREEZING OBJECTS

**FINDING** the perfect frozen surface to photograph can be a long and arduous process, but a scene can be recreated using a plastic bowl and a home freezer. The classic shot of a leaf frozen in a river (see above) can be quickly mocked up and shot in the comfort of your own garden or even in your kitchen. Simply float your leaf in a plastic container full of water and place it in a freezer. After around half an hour, or as the water starts to freeze, adjust the position of your leaf so it sits towards the top of the container. Then allow it to freeze overnight. The next day, remove the block of ice from the container and photograph it under natural light, with a light-coloured surface behind it. For a slightly less artificial image, you can fill a container with water outdoors and allow it to freeze naturally as the temperature drops.

**WHEN** the temperature drops below freezing, ice and frost can produce stunning photo opportunities to rival any snowstorm. As the clear nights that lead to frost are usually followed by bright sunny mornings, make sure you get up early to take your photographs before the frost melts.

Frost is formed when water vapour from saturated air freezes into ice crystals on cold surfaces. There are various types of frost, and one of the most common is hoar frost, which is often found on plants or around unfrozen lakes.

The beauty of ice and frost lies in the details and patterns it creates, so for the best results you need to get in close.

### SMALL DETAILS

Cold weather can transform the appearance of otherwise ordinary subjects. Getting in close with a macro lens will allow you to capture images of air bubbles or objects that have been trapped inside the ice, or the patterns created by ice crystals.

If it is milder during the early part of an evening, dew drops may form and then freeze if the temperature falls dramatically overnight. When these frozen droplets form on fine stems, vines or cobwebs, the small ice structures can look amazing.

Frost and ice look their best when the light is behind the subject or at least low in the sky. Try to shoot from the same level or from below the subject to place a clean background behind it. If the lighting conditions are flat, highlights can be created by using either a silver reflector or a diffused flash. This creates a shimmering effect that

helps to add shape and contrast to the tiny ice crystals.

### TIME LAPSE

Whether it is the simple formation of frost patterns and icicles, or something grander such as the freezing of a waterfall, there is something ethereal about the freezing process. However, this usually occurs far too slowly for us to observe. Yet by setting up a camera in advance, the process can be captured in a series of images or even a time-lapse video.

The first challenge is to find out where and when frost or ice will form. By keeping a close eye on the weather, it is possible to predict when conditions are right, so look for clear skies and falling temperatures. Choose a location somewhere close by so you can return to it regularly. It may be necessary to wait for a second frost or freezing to occur, but once the ideal location has been found this may only be a few days away.

Frost can often be captured on a windowpane, and will be particularly prevalent on single-pane glass where the interior is warm. This also allows the camera to be placed safely inside, rather than leaving it outdoors in the cold. And don't forget icicles, which form where water normally drips, so look for water dripping from roofs.

A time-lapse sequence requires a fairly large number of shots. Some cameras have a time-lapse mode or an interval timer that will allow the number and frequency of shots to be preset. A 10sec film will need 200–300 shots for a smooth transition which, when taken over a three-hour period, should be roughly one shot every 40–60secs. Of course, a tripod is essential to keep the framing consistent, but if you don't have an interval timer you can manually fire the shutter at set intervals.

Use a low resolution for your time-lapse images as ultimately they will need to be no bigger than 1080x1290 pixels to create an HD video. Video-editing programs, such as Adobe Premiere Elements, can then be used to manually combine the still shots into a movie.



Hoar frost forms around water in the early morning  
Nikon D50, 12–24mm,  
1/4sec at f/16,  
ISO 200

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**NEW**

A Canon PowerShot G11 camera is shown next to its original manual. The manual is white with the 'PowerShot G11 Camera User Guide' title and a small image of the camera on it. A red circle with the word 'NEW' is overlaid on the top left corner of the manual.

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Many camera manuals are now only supplied on disc by the manufacturer. If you are not happy reading the manual on-screen, it will be both costly and inconvenient to print a copy. OTC Ltd, with the latest hi-tech equipment, produces bound reprints of most camera manuals in a truly pocket-sized form.

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# Ask AP

Let the AP team answer your photographic queries

## SIGMA COMPATIBILITY

**Q** I am contemplating buying a Sony Alpha 77 and a couple of lenses to go with it. Is the Sigma 10-20mm wideangle zoom totally compatible? Also, does this lens have image stabilisation? **Peter Wynde**

**A** I have spoken to the people at Sigma and they tell me that if the 10-20mm lens you are thinking of buying is the f/4-5.6 version, then there is no compatibility issue with the Sony Alpha 77. If it is the older f/3.5 optic, this will need a firmware update to operate properly on the Alpha 77 camera. You can call Sigma on 01707 329 999 to arrange this or clarify the compatibility of any Sigma lenses with any DSLR on the market.

Regarding image stabilisation, the Alpha 77 has SteadyShot INSIDE sensor-shift stabilisation technology built into its body, so every lens you use will be stabilised by between 2.5 and 4.5 stops, according to Sony. However, with



a wideangle lens such as the 10-20mm zoom you shouldn't need much – stabilisation really comes into its own with longer length telephoto lenses.

**Ian Farrell**

## IMPROVING PICTURE QUALITY

**Q** I used a Pentax film SLR for many years before moving into the digital era with a Ricoh R10. For a digital novice this was a really good camera and gave excellent picture quality with many useful features.

Last Christmas I bought a Nikon D3100 entry-level DSLR that had been much hyped in the photo press, but to be honest I have found the picture quality straight from camera disappointing compared to the Ricoh. A lengthy discussion with my local camera dealer suggested I could either spend hours fiddling with the camera's fine-tuning controls or spend hours doing the same in Photoshop, but I am not interested in doing either, so where should I go from here? My needs are fairly simple – I want excellent quality straight from camera with some manual flexibility and a range of lens options. **John Rushworth**

**A** The thing is, John, if I were to recommend a few cameras that met your needs the Nikon D3100 would be on that list! The D3100 is designed

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via [twitter @Ask\\_AP\\_answers](https://twitter.com/Ask_AP_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

to produce good-quality JPEG files straight from the camera. Without knowing what is specifically wrong with your pictures, it's hard to advise on what you may be doing wrong.

If it's sharpness you are unhappy with, take every step to ensure that your pictures are not being affected by camera shake – that is, camera movement at slow shutter speeds. Use a shutter speed that is no longer than the reciprocal of the full-frame equivalent of the focal length of the lens (in other words, 18mm on your standard is equivalent to 28mm on a film or full-frame camera so use a shutter speed of at least 1/30sec). You should also take care to hold the camera still, as DSLRs are less forgiving of shudder than compact cameras. Wrap your left hand underneath the camera body so it supports the whole weight of the camera, then gently squeeze the shutter release to take a shot.

If exposure is a problem, ensure that you have the camera set to matrix metering mode. This splits up a scene into its component parts and analyses each one in context. It is a better way of getting accurate results.

Colour and contrast can all be fine-tuned from the camera's menu options and from its quick control screen. Although you say you don't necessarily want to be bothered with these things, a little fine-tuning is the trade-off one pays for more photographic control. You shouldn't have to tweak the controls too much before you find combinations of contrast and colour saturation you like. The D3100 has several built in already, such as vivid, natural, landscape and portrait, that are all selectable under what Nikon calls its Picture Control System.

Please feel free to send us some of the images you've taken with the camera and state what you aren't happy with. We might be able to shed more light on what exactly is wrong. **Ian Farrell**

## DISABLING A DIAL

**Q** I recently bought a second-hand Canon EOS 40D DSLR camera body. According to the instruction book for the camera, the quick control dial on



# f/AQ

## How do I get started with off-camera flash?

Judging by the number of books and magazine articles that are dedicated to 'strobing' (that's off-camera flash to you and me), you'd think that this was the hardest technique in photography. Granted, if you want to trigger 15 flashguns at varying powers all at once, things do start to become a bit involved, but if you simply want to take

# FROM THE AP FORUM

## Adapter dilemma

**Blind Pugh asks** I have just bought a Fotodiox four-thirds-to-micro-four-thirds adapter so I can use the Leica kit lens I got with my Panasonic Lumix DMC-L10 camera on my Olympus E-P1 body. As I understood it, I would have to use manual focusing and aperture-priority mode, but I cannot do either. I'm in manual-focus mode, but the focus ring on the lens makes no difference at all. I can't get any aperture reading on my LCD either. Can anyone help?

**IvorETower replies** I suggest that if you need such an adapter you bite the bullet and get Olympus's own converter. I bought mine just over a year ago and managed to negotiate a small discount in the January sales. It was still more



than £100, but at least I can use autofocus on the four thirds lens fitted to my E-PL1.

**Blind Pugh replies** Looks like I may have to. Fotodiox has just informed me that everything is manual, which I expected, but I wrongly assumed that the focus ring and aperture would be able to be controlled. Instead, it will be stuck on full aperture, and infinity focus, I presume.

**RogerMac replies** The Panasonic adapter is said to be made on the same production line and is a bit cheaper, so you could try that. There are some four thirds lenses that are truly manual focus (the SWD ones) and they will focus on a 'dumb' adapter, but I believe other lenses are always fly by wire.

the back of the camera should only operate when the power switch is turned to the second position, which is indicated by a line pointing at the dial. However, on the camera that I have bought the quick control dial operates when the power switch is turned to the first 'On' position, as well as the second position, and is therefore impossible to disable. Why do you think this is happening?

**Douglas Thomson**

**A** I am not sure how you are testing this, but do be careful to draw a distinction between the quick control wheel operating while shooting as opposed to just navigating menus and so on. The power switch you describe on all Canon EOS cameras that I know of activates and deactivates the wheel only

your flashgun off the hotshoe and put it somewhere else, things couldn't be easier.

Most flash systems now rely on wireless flash triggering when the flashgun is somewhere other than the hotshoe. This is usually in the form of bursts of light from the camera's internal flash, which can be throttled back so it doesn't affect the picture directly. Some older models (including some from Canon) do not have the feature and you'll need a wireless flash trigger that sits in the hotshoe and emits bursts of infrared light that do the triggering.

With the internal flash set to 'commander' or 'controller', the gun itself should be set to 'remote' mode. Your instructions should tell you where the sensor is that will see the trigger flash, so take care not to obscure it, especially if you are holding the gun by the



for shooting (that is, adjusting things like shutter speeds and apertures). Menu operation is unaffected. The quick control wheel can be used for this whichever position the switch is in. **Ian Farrell**

side. When you take a picture, the first burst of light from the trigger tells the flash to emit a pre-flash, which is metered through the lens by the camera and used to decide how much light needs to be put out. The camera relays this information to the flashgun with yet more pulses of light and the mains exposure is performed. It's sophisticated stuff, which thankfully happens so quickly you'll hardly notice it.

All this technology exists so we can concentrate on the creative bit: where to point the flash to get the effect we want. This is a matter of experimentation, but if you are taking your first steps here, try lighting a portrait from 45° to the side and above your subject and using a reflector or some ambient light to fill in any shadows.

**Ian Farrell**

# In next week's AP

## On sale Tuesday 24 January

### TECHNIQUE



## TAKING THE LEAD

**Michael Freeman** looks at the best ways to use leading lines in your photographs

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## A DREAM COME TRUE

**Simona Bonanno** talks about winning the 2011 Amateur Photographer of the Year competition

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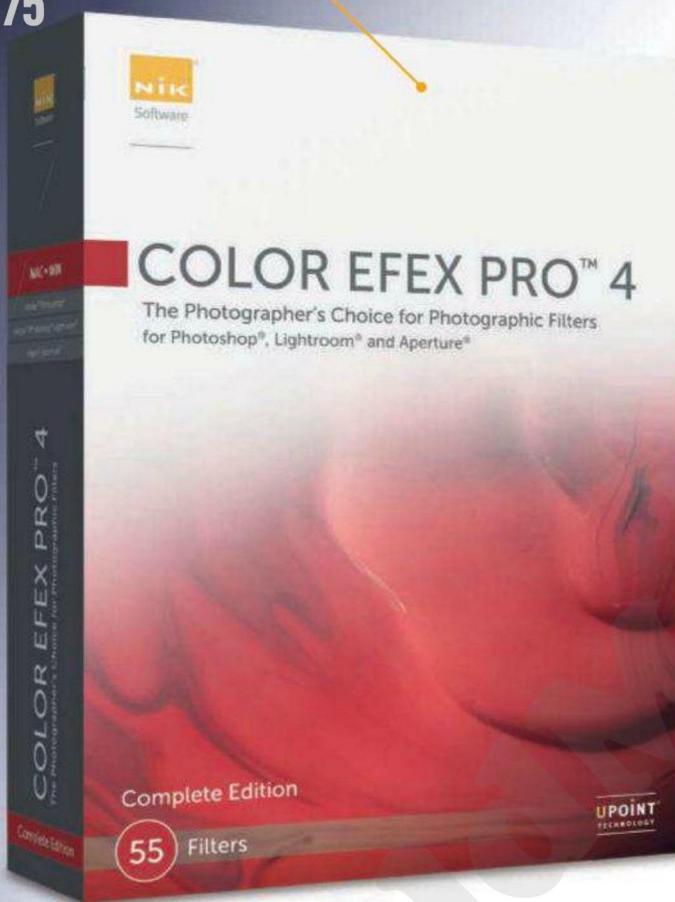
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# Nik Color Efex Pro 4

Digital filter solutions may not be anything new, but **Mat Gallagher** explains why Color Efex Pro is still worth a look

**NIK SOFTWARE** has long been a popular choice with photographers, thanks to its simplicity, control and the quality of results it can produce. Both Nik Sharpener Pro and Silver Efex programs were awarded five stars in our tests in 2009 (AP 28 February and 7 March), and Nik Viveza 2 four stars in 2010 (AP 6 February).

Color Efex Pro 4 is essentially a series of digital filters to adjust the colours and tones of your images in a more photographic way, with a high degree of customisation and control. The software works as a standalone program, but can also be used as a plug-in for Photoshop, Lightroom or Apple Aperture, including the 64-bit Adobe versions.

This fourth edition brings some improved features, such as filter combinations, style recipes and a history browser. With so many

filter recipes and plug-ins now available, it can be difficult to see what a program such as this can bring to users of the Photoshop or Lightroom. However, after just a few days of use, its benefit over the standard array of Photoshop filters does become clear.

## INSTALLATION

Like all the Nik software range, Color Efex Pro 4 can be bought online via [www.niksoftware.com](http://www.niksoftware.com) either as a download or as a boxed copy. It can also be bought from most good photographic stores. The download allows a 15-day trial before it must be activated, so you can try it out before you pay the fairly hefty €199 (around £165) price tag. A select edition with 26 of the 55 filters is also available for €99 (£80), while serious users might want to consider the



**Above:** The Detail Extractor filter can create an almost HDR effect from a single image

complete Nik collection, which includes the company's six main programs for €499 (£410), representing a saving of around €400 (£330) over individual prices.

During installation the software asks which program you would like to associate the plug-in with, and it automatically detected both Lightroom and Photoshop on my machine. Once installed, though, the plug-in could be used across both and didn't require any further set-up.

## IN USE

Although Color Efex Pro 4 works with Aperture and Lightroom, it is Photoshop that it is really designed for and where it gives you the greatest control. To access from Lightroom requires a right click on the file or the Photo dropdown menu and the 'Edit in' command selected, where you can choose the Nik software. Raw files are processed into TIFF format during the export process, so this should be used as a final stage of editing. Once your editing is complete, the TIFF file will be stacked back with your original. From Photoshop, Nik has its own floating palette called the Selective tool, which can also be accessed from the main filter menu on the tool bar. Within the palette, favourite filters and recipes can be made available for quick use by starring them as favourites in the software.

Regardless of your entry point, Color Efex Pro opens with a main palette bearing a close resemblance to a Lightroom screen. It features a dark grey background, light grey text and adjustment controls down both sides of a main image. To the left is a list of all 55 filters, which can be streamlined by one of seven subjects, such as Travel, Landscape or Portrait. With each filter selection there are multiple versions that appear as a submenu for selection and custom adjustments via the controls on the right side of the palette.

The filters can be stacked as layers, which can be done manually or selected in sets via the recipes menu. There are ten recipe combinations as a starting point and you can add your own to the list or download more from the Nik website. A maximum of 15 filters can be stacked at any one time, which is more than enough for any image.

There is an impressive range of options in each filter, laid out in a very photographic

## NEW FEATURES

- New filter combinations
- New filters, including Detail Extractor, Dark Contrast, Vintage film Efex, Natural image borders
- Single-click effects
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- History browser
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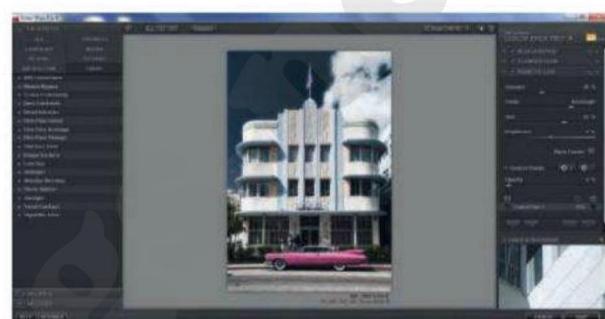
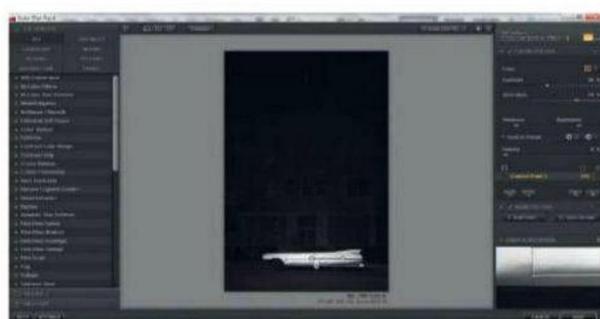
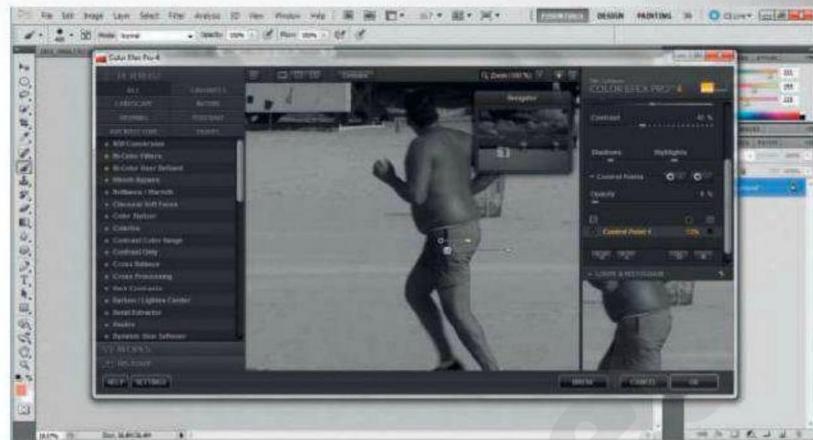
**Top left:** The Glamour Glow filter helps create an almost unreal look to the image, shown here using control points to highlight areas of the image

**Top right:** Control points can be adjusted both in size and opacity to vary the degree of filter placed on the image

**Above left:** By clicking on the mask option, just the affected area of the image shows, allowing precise adjustment of control points

**Above right:** The use of the control point adjustments can really help certain areas of the image to stand out

**Below:** In Adobe Photoshop, Color Efex Pro 4 provides a quick access palette for your favourite filters



way. Most include a range of sliders and dropdown menus, although the Levels and Curves filter provides a fully adjustable curve graph for manipulation. The adjustments can be seen on the main image instantly, even when hovering over options on the dropdown menus. The main image can be enlarged with options to view at 25–400% size, and there is also a loupe view in the right-hand bar that can be positioned and locked over the required area.

#### SELECTIVE ADJUSTMENTS

The adjustments made are not just global in their control of the image. Within the filter options you can create control points, which will be familiar to users of other Nik software or Nikon Capture NX. These limit the filter effect to a focal point placed on the image with an adjustable radius and opacity. Multiple control points can be added for each filter layer to offer different intensities or linked together to provide the same effect in focused areas of the image. This way of working takes a little getting used to, but it allows you to be more precise with

**'Although Color Efex Pro 4 works with Aperture and Lightroom, it is Photoshop that it is really designed for'**

your adjustments. The effect blends into the rest of the image at the edge of the radius, avoiding the harsh lines often caused by selective adjustments. The area covered by the control point can also be viewed as a mono mask by ticking a selection box.

#### BRUSH COMMAND

When using the software from Photoshop, Color Efex Pro provides two options to finish applying your adjustments, which are OK

and Brush. Both return you to Photoshop with the corrected image applied as a new layer, but the brush option creates an adjustment layer. This means you can use Photoshop's Paintbrush tool to apply the effect to the required areas of your image. The Brush command can work as an alternative to the control points, but there are advantages to using both, and possible occasions where it might be suitable to use each of the methods. **AP**

# Verdict



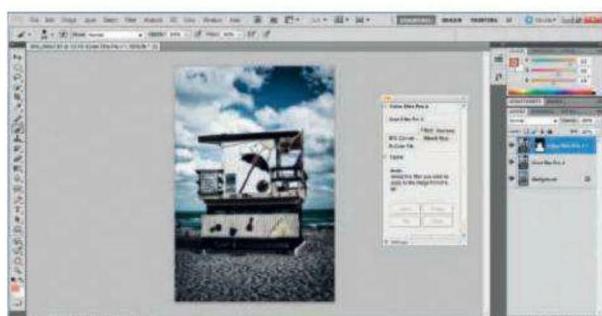
## THE EFFECTS

created by Nik Color Efex Pro 4 are nothing

new – a photographer with a good enough knowledge of Photoshop could attain similar results. However, the ease with which they can be achieved make this software highly appealing. The out-of-the-box filter effects are stylish and convincing photographically, while

the fine adjustments and control points mean you can achieve the exact effect you are after.

This is another great program from Nik, and with the company's range of software it is possible to edit an image without using any of the features in Photoshop. If the complete set of six programs were combined into a single image-editing program, it could even tempt professional and enthusiast users away from Photoshop altogether.



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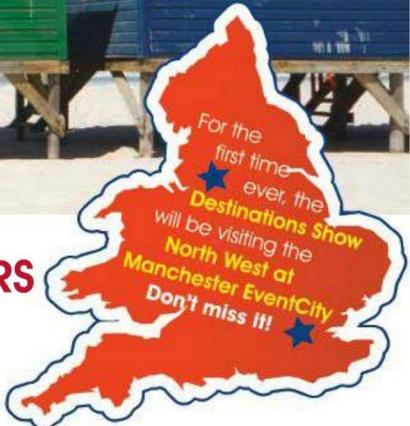
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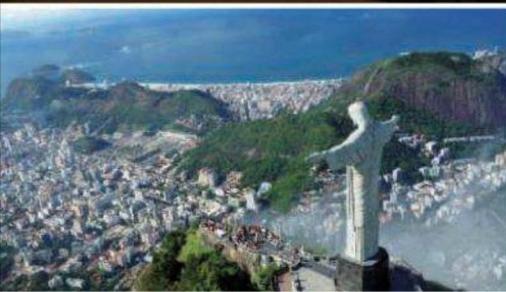
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# Amateur Photographer's... ICONS OF PHOTOGRAPHY

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## HOW MUCH DO THEY COST?

The original Auto-Reflex is not cheap. I suspect that the going price for a really good working Auto-Reflex with f/1.4 is around £200, or £150 with an f/1.8 lens.

The later Autoreflexes with a standard lens seem to sell between £20 and £35 on eBay, although many people put Autoreflex cameras on as 'Buy it Now' items at much higher prices. Some achieve a

The 'run-of-the-mill' Hexanon lenses (28mm, 35mm 135mm, and so on) seem to sell at £18-£30, and are a bargain at the price. More exotic focal lengths are scarce – a 35-100mm Hexanon AR zoom recently sold for £368.12, for example, and an 85mm f/1.8 AR Hexanon made £262.66.

# Konica Auto-Reflex

**Ivor Matanle** recalls an unforgettable camera that was innovative on several levels

**KONICA**, which merged with Minolta in the early years of the 21st century and then withdrew (as Konica-Minolta) from manufacturing photographic equipment in 2006, was always innovative and contributed substantially to the development of photographic design. One of the designs for which Konica is probably best remembered is the Konica Auto-Reflex, sold in Germany and Austria as the Revue Auto-Reflex and in Japan as the Autorex. This remarkable 35mm SLR, launched in 1965, was significant in three major ways.

It was the first Japanese focal-plane shuttered 35mm SLR with automatic exposure control, although it did not have TTL (through-the-lens) metering – the exposure measurement was via a CdS meter, with a cell window in the shutter-speed and film speed dial assembly on the front of the camera. The Auto-Reflex was also the first SLR to have the metal-bladed Copal Square shutter, also featured in the Nikkormats, among others, and thereby was also the first focal-plane shuttered SLR to

### Full/half switch

A top view of the original Auto-Reflex. Note the full/half switch set to half



offer flash-synchronisation at 1/125sec.

The second major innovation – never to my knowledge matched by any other manufacturer since – was the provision of a lever, which made it possible for the camera to be converted from full-frame (24x36mm) to 18x24mm half-frame format in mid-film. The really clever bit was

that, when the switch on top was moved from full-frame to half-frame, or vice versa, the exposure counter and film advance operation changed appropriately.

The third innovation, which was important to Konica users then and to Konica collectors now, was that the Auto-Reflex was

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## Movable masks

When the switch on the top of the camera is set to half, movable masks reduce the size of the picture aperture to half-frame size

## Speed dial

The speed-dial assembly on the front of the Auto-Reflex includes the CdS meter cell and an override control. The button at 8 o'clock to the lens mount is the depth of field preview button



 the first Konica SLR with a new larger bayonet lens mount, which became the standard for all the successful Konica models for

20-odd years. Thus, lenses marketed for the F-series Konica SLRs of the early 1960s (FS, FP, FM) do not fit the later cameras from the Auto-Reflex of 1965 onwards.

Of these innovations, being Japan's first fully automatic 35mm focal-plane SLR should perhaps be the most remembered, since it was probably the most influential. But it is for the remarkable ability to change format at the user's will that the Auto-Reflex is principally remembered by enthusiasts. I am not sure how useful it really was, or how many users took advantage of it, but as a bright idea it took some beating.

### MOVABLE MASK

On the right-hand side of the camera top-plate was a lever that could be moved from 'full' to 'half'. Doing this moved both sides of a built-in metal mask above the focal-plane shutter blinds in the film gate to reduce the size of the picture-making aperture from 24x36mm to 18x24mm (nominal), and introduced two frame-size indicators for the half-frame picture area into the viewfinder, above two permanently present clear vertical lines through the focusing screen.

If, say, ten full-frame exposures had been made, and the photographer then switched to half-frame, the next stroke of the wind lever moved the exposure counter by one full frame, but drew the film only enough for a half-frame shot. The next wind did not change the exposure counter, but drew enough film for another half-frame shot. The next wind changed the counter by one full-frame shot but drew film for half-frame, and so on. The exposure counter therefore always showed a total number of full frames of film used, not the actual number of

exposures, if some of them were half-frame. It was important to remember to wind on before changing back to full frame, after which the whole system switched back to full-frame function. You finished up with a row of mixed full frame and half-frame images of excellent quality.

### THE METER ISSUE

In the mid-1960s there were still many experienced photographers, amateur and professional, who found the idea of having an exposure meter in the camera distasteful, and the notion of an automatic-exposure camera unacceptable because it made much of the hard-won skill of working out exposure unnecessary. Many manufacturers therefore made a non-metered version of their SLR. Examples were the Pentax SL (a meterless Spotmatic) and the Nikkormat FS (a meterless FT). Konica was no exception and, in 1966, a version of the Auto-Reflex without exposure meter (and without

automatic exposure) appeared, called the Auto-Reflex P (Revue SP in Germany and Austria). A separate clip-on CdS exposure meter was available that coupled with a slot in the shutter-speed dial. In other respects identical to the Auto-Reflex, the Auto-Reflex P seems not to have achieved major commercial success, as it is uncommon now.

### LENSES

At the time of the launch in 1965 of the Auto-Reflex, which introduced the large bayonet mount, the Hexanon range extended from 21mm f/4 through 28mm f/3.5 (preset diaphragm) and 35mm f/2.8 (both preset and auto-diaphragm versions) to 52mm f/1.8 and 57mm f/1.4 standard lenses, 135mm f/3.5 (both preset and auto-diaphragm versions), 200mm f/3.5 preset and 400mm, 800mm and 1000mm manual diaphragm lenses. There was also a 47-100mm zoom lens.

The lenses supplied for the original



### Konica Autoreflex T3

A black Konica Autoreflex T3 with 57mm f/1.2 Hexanon AR, beside a chrome T3 with 50mm f/1.7 Hexanon AR. On the right are a 28mm f/3.5 Hexanon AR and the scarce 47-100mm f/3.5 Hexanon zoom

Auto-Reflex and Revue Reflex differed from later Hexanons in that they did not have a registration notch on the rear, which was needed with later TTL-metered Autoreflex models but was unnecessary for the non-TTL Auto-Reflex. The notch tells the TTL meter system of the later Autoreflexes the maximum aperture of the lens in use. As the TTL cameras models were introduced, many Auto-Reflex lenses were sent to the factory or to distributors for an upgrade to modify them for use with the TTL models. The result is that unmodified original Auto-Reflex/Autorex lenses are scarce.

It's worth noting that the standard and other lenses supplied for Revue Reflex and Autorex versions normally had no reference to Konica on the black bezel at the front of the lens, and some did not have any reference to Hexanon, either.

By the mid-1970s, the Hexanon AR range included a formidable 15mm f/2.8 fisheye, a 24mm f/2.8, a 24-28mm f/3.5 zoom, an auto-diaphragm version of the 28mm f/3.5, a 28mm f/1.8, an 85mm f/1.8, a 135mm f/3.2 and a 300mm f/4.5, plus a 35-70mm f/4 compact zoom. None of these lenses will let you down, and the non-exotic focal lengths are often available at very reasonable prices.

### TTL AUTOMATION

Perhaps looking to reinforce their status as the manufacturer of the first Japanese focal-plane SLR with automatic exposure, Konishoroku announced in 1968 the first focal-plane SLR with automatic TTL shutter-priority exposure measurement. This was the Konica Autoreflex T (Autoreflex was now one word, with no hyphen).

The Autoreflex T was a simpler and more conventional-looking camera than the original Auto-Reflex. The ability to swap from full-frame to half-frame was gone, and the shutter-speed dial was back on the top of the camera. A new series of Hexanon AR



### WATCH OUT FOR

As the complex film transport and exposure counting system of the original Auto-Reflex can be fragile, put a film in the camera and watch it wind with the back open to make sure it works properly. Later Autoreflex cameras have a reputation for near indestructibility, and are usually very reliable. Always check the condition of light-trapping foam seals and make sure that both the shutter works and that automatic diaphragms operate snappily and reliably.

### YOU MAY ALSO LIKE



There is no equivalent to an original Konica Auto-Reflex, but a Nikkormat EL or Canon EF (pictured above) is a comparable auto/manual SLR to the later Autoreflexes.

### Konica Autoreflex T

A Konica Autoreflex T fitted with the 57mm f/1.4 Hexanon. Beside it is a 200mm f/3.5 Hexanon AR



lenses was supplied with an extra AE setting on the aperture scale (comparable with the EE marks on the lenses of some other brands), the usual standard lens being either a 50mm f/1.7 Hexanon or a 57mm f/1.4, although the 52mm f/1.8 was also marketed with the AE option. The shutter remained the familiar metal-bladed Copal Square. In 1969 a budget-priced version without delay-action and with a fastest shutter speed of 1/500sec appeared as the Autoreflex A.

There was some criticism of the force needed to fire the shutter of the Autoreflex T, and in late 1970 an improved version appeared as the Autoreflex T2. This was redesigned to make the shutter release travel and pressure less, and had other small changes, such as a repositioned metering switch. This was followed in 1973 by the Autoreflex T3, which was equipped with improvements such as mirror lock-up and the facility for multiple exposures. These were important at a time when many professional users were using 35mm SLRs to produce slide-based audio-visual presentations.

In 1974, in keeping with similar changes made by other Japanese SLR manufacturers at the time, the Autoreflex T3n was announced, with a different prism housing, a hotshoe, a plastic tip on the

winding lever and other small improvements. Konica enthusiasts usually feel that this was the best of the Autoreflex series of metal-bodied SLRs with shutter-priority automation. The budget-priced Autoreflex A was similarly updated during 1974 to become the Autoreflex A3.

### ACCESSORIES

Throughout the period from 1965 until 1985, there was a full range of Konica accessories, comparable in quality with those from any of the top Japanese manufacturers. The 1965 Konica Auto-Reflex brochure listed bellows units, a microscope adapter, extension tubes, close-up lenses, an angle viewfinder attachment, a copying stand, eyesight correction lenses and plenty of filters, lens hoods and cable releases. There were also lens mount adapters to use Exakta or Praktica (M42) lenses on Konica large-bayonet cameras, and an adapter for fitting the earlier pre-1965 small-bayonet Hexanon lenses to large-bayonet Konica cameras. AP

Thanks to PCCGB members Tim Mear for the loan of cameras illustrated in this article and to Don Baldwin for help on matters of detail.

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- 10-17mm SMC f/3.5-4.5 DA ED £419.00
- 12-24mm f/4 DA ED AL (IF) £588.00
- 16-50mm f/2.8 ED AL IF\* £629.00
- 17-70mm SMC DA f/4 AL IF £389.00

### STANDARD ZOOM LENSES

- 18-55mm f/3.5-5.6 (Unboxed) £30.00
- 18-55mm f/3.5-5.6 DA AL WR £174.00
- 18-55mm WR (Unboxed) £75.00
- 18-135mm f/3.5-5.6 WR £369.00
- TELEPHOTO ZOOM LENSES
- 50-135mm f/2.8 ED IF DA\* £689.00
- 50-200mm f/4.5-5.6 ED WR (Unboxed) £179.00
- 50-200mm f/4.5-5.6 ED WR £209.99
- 55-300mm f/4.0-5.8 £289.00
- 60-250mm f/4.0 ED (IF) SMC £1,019.00

## OLYMPUS E-PM1

- 12.3 MP CMOS sensor
- Full HD Movie
- 6 Creative Art Filters
- Metal Body
- 3.0" LCD Screen



£50 Cashback\*

NOW IN STOCK!! See website for our latest low prices



£50 Cashback\*

\*Additional £50 cashback from Olympus on E-PL3 kits if bought between 01.11.11 & 29.02.12

## OLYMPUS E-PL3

- 12.3 MP MOS sensor
- Full HD Movie
- 6 Creative Art Filters
- Metal Body
- 3.0" Tilt LCD



NOW IN STOCK!! See website for our latest low prices



£50 Cashback\*

## OLYMPUS E-P3

- 12.3 MP MOS sensor
- Full HD Movie
- Image Stabiliser
- Art Filters
- 2.7" LCD Screen



NOW IN STOCK!! See website for our latest low prices

## OLYMPUS E-PL1

FREE GOODS\*



\*FREE 2GB Go Digital SD Card (4060195) & Olympus E-System Case (4110100K) worth £39.98

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E-PL1 Black Twin Kit £399.00



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 advisors Monday - Saturday (8:45am - 5:45pm)  
 or Sunday (10:30am - 4:30pm)

**01444 23 70 60**

## Panasonic LUMIX GX1

The LUMIX GX1, lets you take your photography to the next level in an interchangeable lens camera small enough to fit in your jacket pocket. With a chic style, exceptional image quality and intuitive features that help you get the perfect shot every time, the GX1 is designed to be your companion for all of life's precious moments.

- 16.0 Megapixels
- 1920 x 1080 Full-HD High Quality Video Recording
- Advanced AF System
- Easy Manual Control
- Stylish Classic Design



**NEW!**

Limited numbers now in stock!  
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## Panasonic DMC-GF2

Limited Number Available

- 12.1 Megapixels
- Intuitive Touch-screen Operation
- 1920 x 1080 Full HD Movie
- 3.0" LCD Screen
- 3D Shooting Compatible

GF2 Black

**£299.00**

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Lumix DMC-TZ18

Compact 14.1 Megapixel camera 24mm Wide-angle 16x Optical Zoom



Only  
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SRP £289.99

TZ18 + Panasonic 4GB SD Card

**Only £214.98\***

## Panasonic DMC-GF3

- 13.06 Megapixels
- Small & Lightweight body
- 1920 x 1080 Full HD Movie
- 3.0" LCD Screen
- Advanced IA (Intelligent Auto) mode

GF3 Black

**£349.99**

GF3 + 14-42mm

**£349.99**

GF3 + 14mm

**£349.99**

GF3 Twin Lens Kit

**£679.98**

G3 Black

**£458.95**

G3 + 14-42mm

**£458.95**

G3 Twin Lens Kit

**£679.98**

GH2 Black

**£699.99**

GH2 + 14-42mm

**£699.99**

GH2 + 14-140mm

**£999.99**

## Panasonic DMC-G3

- 16.0 Megapixels
- Small & Lightweight body
- 1920 x 1080 Full HD Movie
- 3.0" LCD Touch-Screen
- IA Plus for Easy Manual Adjustment

G3 Black

**£458.95**

G3 + 14-42mm

**£458.95**

G3 Twin Lens Kit

**£679.98**

Lumix DMC-LX5

**£359.99**

# PARK Cameras



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## SIGMA

### FIXED FOCAL LENGTH LENSES

4.5mm f/2.8 EX DC HSM (Fisheye)	£586.00
8mm f/3.5 EX DG (Fisheye)	£619.99
10mm f/2.8 EX DC HSM (Fisheye)	£489.00
15mm f/2.8 EX DG (Fisheye)	£499.99
20mm f/1.8 EX DG	£539.99
24mm f/1.8 EX DG	£449.99
28mm f/1.8 EX DG	£369.99
30mm f/1.4 EX DC HSM	£379.00
50mm f/1.4 EX DG HSM	£379.00
50mm f/2.8 EX DG Macro	£269.00
70mm f/2.8 EX DG Macro	£369.00
85mm f/1.4 EX DG HSM	£759.00
105mm f/2.8 EX DG OS HSM	£699.00
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300mm f/2.8 APO EX DG HSM	£2,239.00
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Sigma is a world leader in the optical field with top quality lenses available in Sigma, Canon, Nikon, Pentax, Sony and Four Thirds fits. See below to find a lens for you - at LOW PARK CAMERAS PRICES!!

### WIDE ZOOM LENSES

8-16mm f/4-5.6 DC HSM	£549.00
10-20mm f/4-5.6 EX DC HSM	£429.00
10-20mm f/3.5 EX DC HSM	£499.00
12-24mm f/4.5-5.6 DG HSM II	£679.00
17-50mm f/2.8 EX DC OS HSM	£549.99
17-70mm f/2.8-4 DC Macro OS	£339.99
<b>STANDARD ZOOM LENSES</b>	
18-50mm f/2.8-4.5 DC OS HSM	£179.99
18-125mm f/3.8-5.6 DC OS HSM	£253.99
18-200mm f/3.5-6.3 DC	from £169.99
18-200mm f/3.5-6.3 DC OS HSM	£249.99
18-200mm f/3.5-6.3 DC OS HSM II	£499.99
18-250mm f/3.5-6.3 DC OS HSM	£399.00
24-70mm f/2.8 EX DG HSM	£639.00
<b>TELEPHOTO ZOOM LENSES</b>	
50-150mm f/2.8 APO EX DC HSM II	£559.99
50-200mm f/4-5.6 DC OS HSM	£179.99



Why not take a visit to our  
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test out a Sigma lens!

50-500mm f/5-6.3 DG OS HSM [See Website](#)

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70-200mm f/2.8 EX DG OS HSM [£999.00](#)

70-300mm f/4-5.6 DG Macro [£126.99](#)

70-300mm f/4-5.6 APO DG Macro [£179.99](#)

70-300mm f/4-5.6 DG OS [£299.00](#)

120-300mm f/2.8 EX DG OS HSM [£2,099.00](#)

120-400mm f/4.5-5.6 DG OS HSM [See Website](#) [£769.99](#)

150-500mm f/5-6.3 DG OS HSM [£12,999.00](#)

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### Sigma EF-610 DG ST

Fully automatic flash photography for easy operation with a Guide Number of 53

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### Sigma EF-610 DG Super

Advanced features and high performance for the latest digital and 35mm film SLRs

**Our Price £199.99**

### Sigma EM-140 DG Macro

Multifunctional, dual tube, macro flash designed for the latest digital SLR cameras

**Our Price £299.00**



## SIGMA DP2x



- SLR-sized image sensor
- Full-colour image sensor
- TRUE II Image processing engine
- 24.2mm f/2.8 lens
- RAW format recording

In stock at only **£399.99** See website for full details and further bundle offers with accessories

## SIGMA SD1



- Magnesium Alloy Body
- 46 Megapixels
- TRUE II Image processing engine
- Weather & Dust Resistant
- ISO 100-6,400

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## Hoya Filters

Whether you're looking to protect your lens, or to create a special effect, you should consider a Hoya filter.

UV(C) Digital HMC	SHMC Pro 1-D UV	SHMC Pro 1-D Circ-Pol
£16.13	£39.66	£54.99
£17.76	£41.76	£39.99
£19.80	£44.86	£64.99
£22.97	£50.07	£79.99
£26.03	£54.99	£79.99
£45.99	£64.70	£99.99
£35.43	£71.99	£119.99

[See our website for money saving offers with filters](#)

## Tokina

AT-X 35mm f/2.8 Macro	£394.99	AT-X 16-28mm f/2.8 FX	£794.99
AT-X 100mm f/2.8 Macro	£374.99	AT-X 16.5-135mm f/3.5-5.6	£449.99
AT-X 10-17mm f/3.5-4.5 DX	£509.99	T-X Pro 50-195mm f/2.8	£599.99
AT-X 11-16mm f/2.8 Pro	£544.99	AT-X 80-400mm f/4.5-5.6 D	£599.99
AT-X 12-24mm f/4 II	£549.99		

An easy and inexpensive way to increase the abilities of your lenses without the expense of purchasing & carrying another telephoto lens

1.4x MC4 DGX £119.99 AF 3x Pro 300 DG Conv. £189.99

2.0x MC7 DGX £149.99 DG Tube Set 36+20+12 £139.99

AF 2x Pro 300 DG Conv. £199.99



**Special Price  
£249.99**



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Take your vision to colour perfection

Designed specifically for wedding, portrait and event photographers - or any passionate advocate - X-Rite ColorMunki Photo is a completely integrated colour control solution to calibrate your displays, projectors and printers; so you get accurate screen to print colour matching, every time.

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**Our Price £389.00\*** [Our Price £899.00\\*](#)

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### Part exchange welcome

Revitalise your photographic kit by part exchanging your old equipment against the very latest photographic technology.



### Tamron AF 18-200mm f/3.5-6.3 XR Di II LD

Compact and cost effective high powered zoom lens  
**Our Price £149.00\***



Lightweight, compact, telephoto zoom lens with XLD Lens element.  
**Our Price £309.99\***

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advisors Monday - Saturday (8:45am - 5:45pm)  
or Sunday (10:30am - 4:30pm)

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## Manfrotto MK393-H

Photo-Movie Kit QR

142cm	123cm
35cm	49cm
1.3kg	2.5kg

**Our Price £44.95**

SRP £69.95

## Manfrotto 732CY-A3RC1

Viewhead C/Fibre Tripod

142.5cm	125.5cm
36.5cm	50.5cm
1.32kg	3.5kg

**Our Price £99.95**

SRP £199.95

## Manfrotto 055XPROB + 804RC2 Head

3-section tripod

190.5cm	154cm
22cm	77.5cm
3.15kg	4kg

**Our Price £163.90**

SRP £229.90

**FREE  
Veloce V  
Bag\***

\*Purchase the Manfrotto 055XPROB with the 804RC2 Head between 01.10.11 & 31.01.12 and claim a FREE Veloce V bag worth £89.95.

Available whilst stock lasts. See online or instore for details.

### MANFROTTO 055 TRIPODS

055XDB Black	£89.95
055X PROB	£114.95
055CXPRO3 CF 3 Section	£249.99
055CXPRO4 4 CF Section	£244.95

### MANFROTTO 190 TRIPODS

190X PROB Pro Aluminium	£99.95
190CXPRO3 Carbon Fibre	£209.95
190CXPRO4 Carbon Fibre	£218.95

### MANFROTTO HEADS

GEARED	
410 Junior Geared Head	
405 Pro Geared Head	

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056 3D Junior Head	£24.95
804RC2 Basic Pan Tilt + QR	£48.95
391RC2 Junior Pan & Tilt	£49.95
460MG 3D Magnesium Head	£59.95

## GIOTTOS MTL9351B + MH5011

Aluminium column tripod

180cm	147cm
30cm	71cm
2.21kg	4kg

**Our Price £119.95**

SRP £134.95

## GIOTTOS VGRN9255 + 5310-630

Premium quality tripod

157cm	136cm
39cm	40cm
1.5kg	4kg

**Our Price £199.95**

SRP £220.00

## GIOTTOS MH5001

Professional 3-Way Head

0.9kg	6kg
-------	-----

**Our Price £39.50**

SRP £49.50

### GIOTTOS TRIPODS KITS

GTMTL9351B + MH5011	£119.95
GTMTL9361B + MH5001	£119.99
Vitruvian VGRN9225+MH5310	£199.95
Vitruvian VGRN8225+MH5310	£299.95

### ALUMINUM TRIPODS

MTL9251B 3 Section	£79.95
MTL9351B 3 Section	£84.95
MTL9271B 3 Section	£103.95
MTL8251B 3 Section	£169.95

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MTL8351B 3 Section	£178.95
MTL8350B 4 Section	£188.95
MTL8360B 4 Section	£199.95
MTL8361B 3 Section	£189.95

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MH5011 3-Way Head	£39.95
MH7002-652 Ball/Socket Head	£41.95
MH1312-652 Series II Ball Head	£71.99
MH1311-652 Series II Ball Head	£79.99

## SLIK Pro 723AF C/Fibre

with AF1100 head & case

166.2cm	
20.5cm	57.1cm
1.44kg	5kg

**Our Price £194.40**

SRP £494.40

## Velbon RUP-V40

Aluminium Monopod

169cm	
52cm	
470kg	

**Our Price £39.99**

SRP £48.40

GITZO

## GT2540LLVL Leveller

Ideal for fluid heads

172cm	151cm
16cm	61cm
1.66kg	12kg

**Our Price £499.00\***

SRP £694.95

\*Special AP Price!

**Save  
£195  
off SRP**

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### PROFESSIONAL

Dealer



V1

10.1 megapixels  
60 fps  
1080i movie mode



**NEW!**

White or Black

**Nikon 1: V1** From £699

V1: White or Black  
**NEW!** V1 + 10-30mm  
**NEW!** V1 + 10mm  
**NEW!** V1 + 10-30mm + 30-110mm  
J1: White, Red, Silver or Black  
**NEW!** J1 + 10-30mm  
**NEW!** J1 + 10mm  
**NEW!** J1 + 10-30mm + 30-110mm

£699  
£725  
£799  
£429  
£485  
£579



D90

12.3 megapixels  
4.5 fps  
720p movie mode



**SAVE UP TO £140 ON RRP**

**D90** From £619

D90 Body RRP £709.99 £619  
D90 + 18-105mm f3.5-5.6 G AF-S ED DX VR RRP £909.99 £769

**CUSTOMER REVIEW:** D90 + 18-105mm VR  
★★★★★ 'Most fun I have had with a camera in years' Crispington - Essex



D5100

16.2 megapixels  
4.0 fps  
1080p movie mode



**SAVE UP TO £140 ON RRP**

**D5100** From £529

D5100 Body RRP £669.99 £529  
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £779.99 £649  
D5100 + 18-55mm + 55-200mm £835.99

**CUSTOMER REVIEW:** D5100 + 18-55mm VR  
★★★★★ 'Ideal for holidays\*, versatile' Lionheart - Surrey



D300s

12.3 megapixels  
7.0 fps  
720p movie mode



**SAVE £444 ON RRP**

**D300s** From £1055

D300s Body RRP £1499.99 £1055



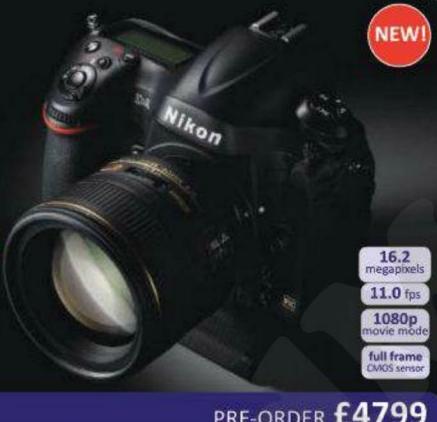
D4

- FX Format CMOS Sensor
- 11 Frames per second
- Broadcast quality 1080p Recording
- ISO 50-204,800

D4 Body £4799

D4 RECOMMENDED ACCESSORIES:  
Nikon EN-EL18 Battery £119  
Nikon SB-910 Speedlight £449.99  
Nikon ME-1 Stereo Mic £99.99  
Nikon WT-5 Wireless Transmitter £499

**D4 Body**



PRE-ORDER £4799



D700

12.1 megapixels  
5.0 fps  
full frame CMOS sensor



**SAVE £348 ON RRP**

**D700** From £1899

D700 Body RRP £2247.99 £1899  
Nikon Capture NX2 £132.99  
Nikon Capture NX2 Upgrade (Capture NX required) £81.99

**CUSTOMER REVIEW:** D700 Body  
★★★★★ 'Terrific Full-Frame DSLR'  
RichardD300 - North Wales



D3s

12.1 megapixels  
9.0 fps  
full frame CMOS sensor



**SAVE £674 ON RRP**

**D3s** From £3525

D3s Body RRP £4199 £3525  
D3x Body £5039

£5039

**CUSTOMER REVIEW:** D3s Body  
★★★★★ 'Superb Pro-Camera'  
WorcesterWeddings - Worcester

**CUSTOMER REVIEW:** D3x Body  
★★★★★ 'As good as it gets'  
PeterTheGreat - Kent



A900

16.2 megapixels  
11.0 fps  
1080p movie mode  
full frame CMOS sensor



**A77**  
From £1089

**A77 DSLT**  
From £1089  
NEW! A77 Body £1089  
NEW! A77 + 16-50mm RRP £1599 £1499  
NEW! A65 Body £729  
NEW! A65 + 18-55mm £789

**A77**  
From £1089  
NEW! A77 Body £1089  
NEW! A77 + 16-50mm RRP £1599 £1499  
NEW! A65 Body £729  
NEW! A65 + 18-55mm £789

**A77**  
From £1089  
NEW! A77 Body £1089  
NEW! A77 + 16-50mm RRP £1599 £1499  
NEW! A65 Body £729  
NEW! A65 + 18-55mm £789

### PANASONIC



G3

16.0 megapixels



**G3**

From £429.90  
G3 Body (Black) £429.90  
G3 + 14-42mm £479.99

12.1 megapixels



From £719  
GH2 + 14-42mm £719

**G SERIES RECOMMENDED ACCESSORY:**  
Panasonic DMW-MA1 Four Thirds Lens Mount Adaptor £130.99

### SONY



NEX-5N

14.2 megapixels  
7.0 fps  
1080i movie mode

**NEX-5N Body (Black)**

**NEX-5N + 18-55mm (Silver or Black)**

**NEX-5N + 16mm + 18-55mm (Silver or Black)**

NEX-5N Silver or Black

From £479

£529

£599

**NEX-5N Body (Black)**

**NEX-5N + 18-55mm (Silver or Black)**

**NEX-5N + 16mm + 18-55mm (Silver or Black)**

£529

£599

**NEX-5N Body (Black)**

**NEX-7 Body (Black)**

**NEW! NEX-7 Body (Black)** £995

**NEW! NEX-7 + 18-55mm (Black)** £1125

**NEX-7 Body (Black)**

**NEW! NEX-7 + 18-55mm (Black)** £1125

**NEX-7 Body (Black)**

**NEW! NEX-7 + 18-55mm (Black)** £1125

**NEX-7 Body (Black)**

**NEW! NEX-7 + 18-55mm (Black)** £1125

**NEX-7 Body (Black)**

**NEW! NEX-7 + 18-55mm (Black)** £1125

**NEX-7 Body (Black)**

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**NEW! NEX-7 + 18-55mm (Black)** £1125

**NEX-7 Body (Black)**

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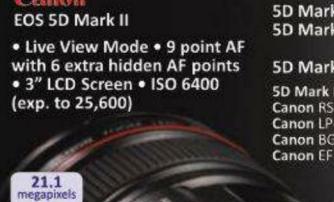
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**NEX-7 Body (Black**

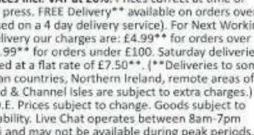
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 12.2 megapixels 3.0 ips 720p movie mode	 18.0 megapixels 3.7 fps 1080p movie mode	 AS SEEN ON TV 18.0 megapixels 3.7 fps 1080p movie mode	 18.0 megapixels 5.3 ips 1080p movie mode
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 18.0 megapixels 8.0 ips 1080p movie mode	 • Live View Mode • 9 point AF with 6 extra hidden AF points • 3" LCD Screen • ISO 6400 (exp. to 25,600)  5D Mark II Body RRP £2299.99 £1522.95 5D Mark II + 24-105mm f4L IS USM RRP £3199.99 £2099 5D Mark II + 24-70mm f2.8L USM £2516.95	 16.1 megapixels 10.0 ips 1080p movie mode
<b>£1099</b>	<b>£1099</b>	<b>NEW! 1D X</b>
7D + 18-135mm f3.5-5.6 IS RRP £1999.99 £1394 7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 £1556.95 7D + 70-300mm L IS USM RRP £2899.99 £2269	5D Mark II Body RRP £2299.99 ONLY £1522.95  ★★★★★ CUSTOMER PRODUCT REVIEWS There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!	<b>1D Mk IV From £3479</b>
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£29.95	£42 £63		

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<b>Flashguns:</b>	<b>Macro flash:</b>	<b>Speedlights:</b>	<b>Flashguns:</b>	<b>Kits:</b>	<b>Flashguns:</b>	<b>Flashguns:</b>	<b>Flashguns:</b>	<b>Ringflash:</b>
 24 AF-1 £54.95 44 AF-1 £129 50 AF-1 £180 58 AF-2 £285	 15 MS-1 £295.99	 EF 610 DG ST £129.99 EF 610 DG Super £209.99	 EM-140 DG Macro Flash From £229	 R1 £417.99 R1C1 £599.99	 HVL-F58AM £399 HVL-F43AM £241.99	 FL-50R £379.99 FL-36R £209.99	 AF 540FGZ £349.99 AF 360FGZ £249.99	 DRF14 £119
<b>Flashguns:</b>	<b>Macro flash:</b>	<b>Speedlights:</b>	<b>Flashguns:</b>	<b>Kits:</b>	<b>Flashguns:</b>	<b>Flashguns:</b>	<b>Flashguns:</b>	<b>Ringflash:</b>
 24 AF-1 £54.95 44 AF-1 £129 50 AF-1 £180 58 AF-2 £285	 15 MS-1 £295.99	 EF 610 DG ST £129.99 EF 610 DG Super £209.99	 EM-140 DG Macro Flash From £229	 R1 £417.99 R1C1 £599.99	 HVL-F58AM £399 HVL-F43AM £241.99	 FL-50R £379.99 FL-36R £209.99	 AF 540FGZ £349.99 AF 360FGZ £249.99	 DRF14 £119

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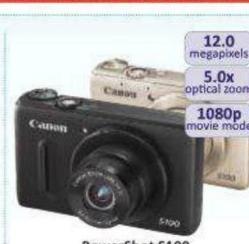
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**T110** Silver, Pink or Black

**H70** Silver, Blue or Black

**WX7** Black or Silver

**WX5** Violet or Brown

**TX10** Silver, Pink or Black

**HX9V** Black

**HX100V** Black

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<b>VGRN9265</b>	
• 171cm Max Height	MTL8361B • 161cm Max Height
• 28.6cm Min Height	• 26.2cm Min Height

**VGRN9265**

<b>MTL8361B</b>	
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• 28.6cm Min Height	

**MTL8361B**

**GIOTTO**

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• 21cm Min Height	

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Style RX Series Kits:	
Lightmeters:	

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### PRINTER INK CARTRIDGES



## EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"  
- Computer Upgrade Magazine



#### Cartridge Code:

	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£26.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830U, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	C42, C44, C46
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£29.99 37ml	£4.99 46ml, 3 for £13.99	C62, CX3200
T050 Black	£29.99 16ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£29.99 36ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£29.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8 each	£14.99 17ml	Check Website.	
T0342/3/4 each	£17.99 17ml	Check Website.	
T0345/6/7 each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£4.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4 each	£9.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£64.99 set of 6	£14.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3/ each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0484/5/6 each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9 each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo R2400
T0591/2/3 each	£12.99 13ml	Check Website.	
T0594/5/6 each	£12.99 13ml	Check Website.	
T0597/8/9 each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B4W, BX300
T0712/3/4 each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3 each	£11.99 10ml	Check Website.	
T0794/5/6 each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720W, PXT370/W/800FW/810FW/830FW/830FW/ R265/285/360, RX560/585/685
T0801/2/3/4 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£76.99 set of 8	Check Website.	Photo R1900
T0870 Gloss	£7.99 114ml	Check Website.	
T0871/2/3/4 each	£9.99 114ml	Check Website.	
T0877/8/9 each	£9.99 114ml	Check Website.	
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.	Photo R2800
T0961/2/3/4/5 each	£9.99 114ml	Check Website.	
T0966/7/8/9 each	£9.99 114ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	
T1282/3/4 each	£9.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£37.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FW/630FW
T1291 Black	£10.99 11.2ml	£5.49 16ml	BX335FW/BX925FW/BX335FWD, B42W
T1292/3/4 each	£9.99 7ml	£4.99 13ml	
T1571-9, each NEW	£20.99 25.9ml each or £164.99 set of 8	Photo R3000	
T1571-9, each NEW	£14.99 17ml each or £109.99 set of 8	Photo R2000	
T5591-6 each	£12.99 13ml each or £64.99 set of 6	Photo RX700	

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EPSON Stylus Pro 7600, 7800, 9800:	T6051/6052/6053/6054/6055/6056/6057/605C/6057/6138/6059 110ml	£44.99
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EPSON Stylus Pro 7800, 7880, 9800:	T6021/6022/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£44.99
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PG150 Black 19ml	£4.99
CL152 B/C/M/Y/G 9ml	£3.99
PG152 Black 19ml	£4.99
CL156 B/C/M/Y/G 9ml	£3.99
BC124 Black 9ml	£1.99
BC124 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
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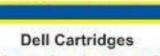
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<b>BG-1</b> for Sony	<b>£19.99</b>
<b>NP-FM500H</b> for Sony	<b>£19.99</b>
<b>NP-FH50</b> for Sony	<b>£19.99</b>
<b>NP-FW50</b> for Sony	<b>£24.99</b>

### Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-Ion batteries for double the battery power. Also battery grip for vertical shutter release and/or infrared remote, depending on model.

<b>For Canon 5DMkII:</b>	<b>£99.99</b>
<b>For Canon 7D:</b>	<b>£99.99</b>
<b>For Canon 30/40/50D:</b>	<b>£99.99</b>
<b>For Canon 60D:</b>	<b>£99.99</b>
<b>For Canon 450D:</b>	<b>£69.99</b>
<b>For Canon 500D:</b>	<b>£69.99</b>
<b>For Canon 550D:</b>	<b>£99.99</b>
<b>For Canon 1000D:</b>	<b>£69.99</b>
<b>For Nikon D40/D60:</b>	<b>£39.99</b>
<b>For Nikon D80/D90:</b>	<b>£99.99</b>
<b>For Nikon D300/D700:</b>	<b>£99.99</b>
<b>For Nikon D7000:</b>	<b>£99.99</b>

**Dedicated Charger**  
A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. **£14.99**

**Coin Cells, etc**  
A comprehensive range of specialist coin cells - see our website for full range.

<b>CR123A</b> Energizer Lithium (1)	<b>£1.99</b>
<b>CR2</b> Energizer Lithium (1)	<b>£3.99</b>
<b>CR2</b> Energizer Lithium (2)	<b>£5.99</b>
<b>CRV3</b> Energizer Lithium (1)	<b>£1.99</b>
<b>LR44</b> Energizer Alkaline (2)	<b>£1.99</b>
<b>CR2025</b> , <b>CR2032</b>	<b>£1.99</b>

Full range of coin cells in stock

## SQUARE FILTERS

### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:  
1) An adapter ring that screws onto the front of your lens.  
2) A filter holder clips onto the ring.  
3) One or more P-Type (84mm wide) filters

### SQUARE FILTERS

<b>P-Type Adapter Rings</b>	
49mm Adapter Ring	<b>£4.99</b>
52mm Adapter Ring	<b>£4.99</b>
55mm Adapter Ring	<b>£4.99</b>
58mm Adapter Ring	<b>£4.99</b>
62mm Adapter Ring	<b>£4.99</b>
67mm Adapter Ring	<b>£4.99</b>
72mm Adapter Ring	<b>£4.99</b>
77mm Adapter Ring	<b>£4.99</b>
82mm Adapter Ring	<b>£4.99</b>

### P-Type Holders

<b>Holder Standard</b>	<b>£5.99</b>
<b>Holder Wide Angle</b>	<b>£9.99</b>
<b>Hood Modular</b>	<b>£9.99</b>
<b>Hood Bellows</b>	<b>£34.99</b>
<b>A to P Type Adapter</b>	<b>£9.99</b>

### P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters	<b>£9.99</b>
We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings	

More sizes in stock, from 24 to 86mm!

### P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

More sizes in stock, from 24 to 105mm!

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More sizes in stock, from 24 to 105mm!

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More sizes in stock, from 24 to 105mm!

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More sizes in stock,



## Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on [www.facebook.com/premierink](http://www.facebook.com/premierink)



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### CAMERA BAGS



#### Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

<b>Retrospective 20</b>  £128	<b>Sling-O-Matic 20</b>  £126	<b>Digital Holster 50 V2.0</b>  £66
<b>Airport International V2.0</b>  £258	<b>Streetwalker</b>  £109	<b>Urban Disguise 50 V2.0</b>  £141



#### Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

#### The Hadley Pro

Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black.

**The Hadley Pro** £149.99

#### More Billingham Bags

**NEW** Billingham f2.8 £139.99  
**NEW** Billingham f1.4 £156.99  
The Hadley Digital £99.99  
The Packington £224.99  
The Classic 550 £474.99

#### Billingham Accessories

Superflex Inserts (all) £12.99  
Shoulder Pads £17.99  
Tripod Straps £15.99

#### The 5 Series

A firm favourite with serious photographers the world over, the 5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black.  
  
Billingham 225 £229.99  
Billingham 335 £239.99  
Billingham 445 £259.99  
Billingham 555 £289.99

**The 7 Range**  
New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black.  
  
Billingham 107 £229.99  
Billingham 207 £249.99  
Billingham 307 £269.99



#### Kata 3N-10

External Dimensions: 41.0 x 22.0 x 16.5cm  
Internal Dimensions: 28.5 x 19.0 x 15.0cm

#### Kata 3N-20

External Dimensions: 44.0 x 23.5 x 19.0cm  
Internal Dimensions: 31.5 x 22.0 x 16.0cm

#### Kata 3N-30

External Dimensions: 45.0 x 32.0 x 19.0cm  
Internal Dimensions: 32.5 x 29.5 x 16.0cm

#### Kata 3N-33

£119.99  
Based in the award-winning 3N-30, the new 3N-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

#### IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 small lenses, a flash, as well as your personal items. The main compartment is converted from a camera bag into a daypack when not needed by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while travelling your gear.

**DR-465** £59.99   **DR-466** £64.99   **DR-467i** £69.99

<b>DC Shoulder Bags</b> A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.  <b>DC 445</b> £29.99	<b>DL10 Grip Hoster</b> £21.99 <b>DL12 Grip Hoster</b> £25.99 <b>DL14 Grip Hoster</b> £31.99 <b>DL16 Grip Hoster</b> £49.99 <b>DL18 Grip Hoster</b> £59.99 <b>CS15 Camera Satchel</b> £89.99 <b>CS17 Camera Satchel</b> £99.99 <b>PR420 Press Reporter Bag</b> £109.99 <b>PR460 Press Reporter Bag</b> £149.99 <b>DL210 Bumblebee Backpack</b> £94.99 <b>PL74 Fly Rolling Bag</b> £219.99	<b>Insertrolley</b> £52 Compatible with many Kata bags
<b>Entire Kata range available!</b>		

### RAIN COVERS

#### OpTech Rainsleeve

Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun. 2 per pack.  
  
**Standard Flash** £5.99  
**Flash** £7.99

#### Kata Elements Covers

Protect your camera against the elements!  
  
**E690 Small** £36.99  
**E702 Large** £51.99

#### Think Tank Hydrophobia

The ultimate protection from the weather!  
  
**70-200** £109.00  
**70-200 Flash** £114.00  
**300-600** £118.00

## Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on [www.facebook.com/premierink](http://www.facebook.com/premierink)



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### FLASH GUNS

#### Nissin

12 free Energizer batteries with every Nissin Flashgun

##### Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun. A colour number of 60mISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's ETTL and Nikon's iTTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a guide number of 46m@ISO100, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for download upgrades.

**£239.99** £199.99

##### Nissin Di622 MkII Speedlite

Millennium version - new for 2011. An impressively powerful flash gun, with a guide number of 46m@ISO100 and TTL specification. Including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave function, with a choice of slave flash on manual mode and energy saving auto-off circuit.

**£149.99** £129.99

##### Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m@ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless slave flash on manual mode and energy saving auto-off circuit.

**£202.99** £79.99

#### NEW METZ RANGE

12 free Energizer batteries with every Metz Flashgun

##### Metz 24 AF-1

£59.99

Metz 36 AF-5 £79.99

Metz 44 AF-1 £149.99

Metz 50 AF-1 £189.99

Metz 58 AF-2 £229.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung. Full specifications at [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

Marumi DR14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring flash which connects to the lens filter thread.

The flash has a 14mm ISO105mm equivalent focal length and features built-in auto-TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm, 67mm filters. Available in Canon, Nikon and Sony, all with full automatic TTL metering.

#### £119.99

TTL Flash Cord Coiled £24.99

TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

### FLASH DIFFUSERS

#### Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. A huge range available in Canon, Nikon, Pentax, Minolta, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.

**Canon 270EX / 380EX / 420EX**  
**Canon 430EX / 430EXII / 580EX**  
**Nikon SB50EX / SB800 / SB900**  
**Nikon SB24 / SB25 / SB26 / SB28**  
**Sony HVL-F42AM / HVL-F58AM**, **Metz: 48AF1 / 58AF1**  
**Nissin: Di466 / Di622 / Di866**, **Pentax: AF-540FGZ**

£10.99

#### Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly across the sides of the clear vinyl body, up to 180 degrees. This environment friendly lighting creates a natural soft shadow effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:

**Size 1:** 62-65 x 39-42mm **Nikon SB800, SB800, etc**  
**Size 2:** 64-68 x 35-38mm **Canon 420EX, 430EX, etc**  
**Size 3:** 68-72 x 46-49mm **Nikon SB26, 27, 28, etc**  
**Size 4:** 73-77 x 46-49mm **Canon 550EX, 580EX, etc**

£29.99

### STUDIO ACCESSORIES

#### Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

##### Mini Apollo

£59.99

##### 28" Apollo

£99.99

##### 45" Halo

£104.99

##### Westcott 28" Apollo Flash Kit

including shoe mount, umbrella and light stand.

**£49.99**

##### 86" Flash

£64.99

##### Westcott Umbrella Flash Kit

including shoe mount, umbrella and light stand.

**£410**

##### TiltHead

for Single Flashgun

£16.99

##### TiltHead Umbrella Kit

£89.99

#### Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

43" Umbrella Soft Silver £18.99

43" Umbrella White £18.99

43" Umbrella White/Black £21.99

#### Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for all major brands.

Coming in three sizes: 38x38cm, 54cm x 54cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.

##### 22cm Ezybox

£44.99

##### 38cm Ezybox

£84.99

##### 54cm Ezybox

£156.99

##### 76cm Ezybox

£102.99

##### Hotshoe Kit

£174.99

##### 119.99

##### 191.99

£192.99

#### Lastolite Flashgun TiltHeads

These ingenious Lastolite

tiltheads provide a way of attaching your flashgun to a light stand.

£16.99

£89.99

#### Colour Balance and Exposure Control

Handy pop-up colour balance and control card grey/white cards.

EzyBalance 30cm £17.99

EzyBalance 50cm £29.99

FULL Lastolite range available.

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Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

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## CAMERA STRAPS

### «BLACKRAPID»

#### The world's fastest camera straps

##### Camera Straps

RS-4 Classic £49.99

RS-5 Cargo £59.99

RS-7 Curve £49.99

RS-W1 Womens £49.99

RS-SPORT2 £59.99

RS-DR2 Double £99.99

3-in-1 Straps & Bags £99.99

SnapR-10 Small £29.99

SnapR-20 Medium £34.99

SnapR-35 Large £39.99



### SUN SNIPER



Camera Straps  
ONE Sling Strap £39.99  
STEEL Sling Strap £49.99  
PRO Steel & Bear £59.99  
DPH Dual Harness £119.99  
TPH Triple Harness £169.99

### OP TECH USA

#### The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

##### Camera Straps

Wrist Strap £11.99

Classic Strap £16.99

Super Classic £19.99

Pro 3/8 Strap £17.99

Pro Loop Strap £18.99

Utility Sling Strap £29.99

##### System Connectors

Adapt-its (4) £4.99

Extensions (2) £6.99

UniLoop (2) £6.99

ProLoop (2) £9.99

LensSupport (2) £9.99

Sling Adapter £10.99

### SPIDER

#### CAMERA HOLSTER

#### From hip to hand in a flash...



Spider Pro  
Pro Holster £89.99  
Pro Belt £29.99  
Pro Single Kit £109.99  
Pro Dual Kit £189.99  
  
Spider Black Widow  
Widow Holster £39.99  
Widow Belt £19.99

## SHUTTER RELEASES

### Hahnel Giga T Pro

#### Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

### Hahnel Combi TF

#### Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

### Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

**hähnel**  
RRP: £89.99  
SPECIAL OFFER - SAVE £20  
**£69.99**

**hähnel**  
RRP: £69.99  
SPECIAL OFFER - SAVE £20  
**£49.99**

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RRP: £29.99  
SPECIAL OFFER - SAVE £10  
**£19.99**

E&OE. Prices may be subject to change, but hopefully not!

## TRIPODS, MONOPODS & HEADS

### Manfrotto

#### HALF PRICE HEADS!

190XPROB Tripod +  
HALF PRICE 496RC2

£142  
48

190XPROB Tripod +  
HALF PRICE 804RC2

£144  
98

055XPROB Tripod +  
HALF PRICE 496RC2

£157  
48

055XPROB Tripod +  
HALF PRICE 804RC2

£159  
98



#### FREE HEADS!

FREE Manfrotto 324RC2 Grip Head (RRP £121.99) with every Carbon Fibre PRO tripod!

#### MANFROTTO PRO TRIPODS

190XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column

Weight: 1.85kg  
Load: 5.0kg  
Folded: 57cm  
Height: 146cm

£114.99

190CXPRO3

Carbon Fibre 3-section legs, Q90 column

Weight: 1.29kg  
Load: 5.0kg  
Folded: 58cm  
Height: 146cm

£229.99

190CXPROM4

Carbon Fibre 4-section legs, Q90 column

Weight: 1.34kg  
Load: 5.0kg  
Folded: 50cm  
Height: 146cm

£239.99

055CXPRO3

Carbon Fibre 3-section legs, Q90 column

Weight: 1.65kg  
Load: 8.0kg  
Folded: 65cm  
Height: 175cm

£259.99

055CXPROM4

Carbon Fibre 4-section legs, Q90 column

Weight: 1.70kg  
Load: 8.0kg  
Folded: 54cm  
Height: 170cm

£269.99

#### MANFROTTO PRO MONOPODS

MM294A3 Monopod

Aluminium 3-section

Weight: 0.50kg  
Load: 5.0kg  
Folded: 59cm  
Height: 151cm

£29.99

MM294A4 Monopod

Aluminium 4-section

Weight: 0.50kg  
Load: 5.0kg  
Folded: 59cm  
Height: 151cm

£34.99

679B Monopod

Aluminium 3-section

Weight: 0.60kg  
Load: 10.0kg  
Folded: 64cm  
Height: 162cm

£35.99

680B Monopod

Aluminium 4-section

Weight: 0.83kg  
Load: 10.0kg  
Folded: 51cm  
Height: 154cm

£47.99

681B Monopod

Aluminium 3-section

Weight: 0.78kg  
Load: 12.0kg  
Folded: 67cm  
Height: 161cm

£49.99

#### MANFROTTO PRO HEADS

492 Ball Head

non quick-release 1/4" thread

Weight: 0.20kg  
Load: 2.0kg  
£31.99

494 RC2 Ball Head

with RC2 quick release

Weight: 0.32kg  
Load: 4.0kg  
£46.99

496 RC2 Ball Head

with RC2 quick release

Weight: 0.46kg  
Load: 6.0kg  
£54.99

324RC2 Grip Action Ball Head

with RC2 q/r

Weight: 0.4kg  
Load: 3.5kg  
£99.99

NEW MH054-Q2

Magnesium Ball Head

with RC2 q/r

£149.99

804 RC2 Pan / Tilt

with RC2 quick release

Weight: 0.79kg  
Load: 4.0kg  
£59.99

808 RC2 Pan / Tilt

with RC4 quick release

Weight: 1.42kg  
Load: 8.0kg  
£104.99

056 3D Head

non quick-release 1/4" thread

Weight: 0.50kg  
Load: 3.0kg  
£29.99

460MG 3D Head

magnesium, with RC2 q/r

Weight: 0.43kg  
Load: 3.0kg  
£69.99

TrekPod GO PRO

The most compact TrekPod, collapsing down to just 56cm, yet still extending to 146cm and weighing just 765g. Supplied with travel case, and a MagMount PRO.

£164.99 £99.99

T-Pod

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£219.99

MagMount STAR

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MagMount PRO

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MagAdapter STAR

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gorillapod

Gorillapod Original (GP1)

The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink. Weighs just 40g, perfect for most compact cameras.

£28.00 £14.99

Gorillapod Spare Plates

£5.99

Gorillapod SLR

£29.99

Gorillapod SLR-Zoom

£34.99

Gorillapod FOCUS

£92.99

Gorillapod Ball Head

£39.99

BH22 Ball Head

Sling quick release plate, spirit level, 360 degree rotation, triple control knobs

Weight: 0.4kg  
Load: 8.0kg  
£28.00

BH28 Ball Head

£31.99

BH28 Ball Head

£45.99

BH25 Ball Head

£37.99

BH26 Ball Head

£39.99

BH27 Ball Head

£49.99

BH28 Ball Head

£59.99

BH29 Ball Head

£69.99

BH30 Ball Head

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A12 Chrome Mag.....As Seen / E+ £65 - £129

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E49 UVIR - Black.....E+ / Mint- £29 - £49

E55 UVIR - Black.....E+ / Mint- £29 - £49

E60 UVIR - Black.....E+ / Mint- £35 - £59

E67 Filter.....E+ £165

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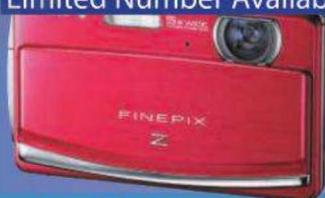


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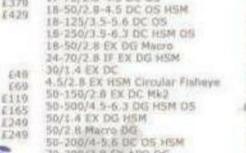
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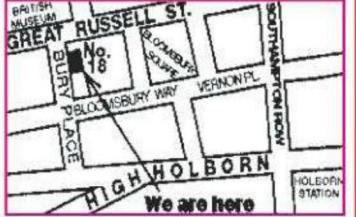
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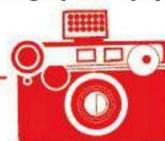
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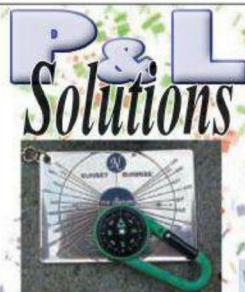
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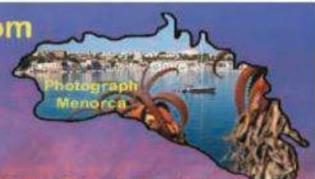
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# OGDEN CHESNUTT

An encounter with a herd of cows settles a debate over large vs small cameras

'I DIDN'T know you smoked,' says Eli.

'Pardon?' I say. 'I don't.'

'Then what are you doing with that box of matches?' he asks, a grin spreading across his face.

He was poking fun at my new compact system camera, a gift from my daughter that I've been carrying everywhere. It's one of those crossover compact system cameras, small and incredibly fast, and the picture quality has really impressed me.

The ironic thing is that Eli is a CSC owner himself, although he opted for one of the larger flagship models. However, I think his scorn this morning is because I've taken it out with us today. It offends him on some level.

To break in our new cameras (he recently upgraded his DSLR) and catch up for the first time after his wedding, we decide to take a train out of London and spend the day photographing in the countryside. We find a National Trust walk that connects three heritage sites, but most importantly there is a 500-year-old pub between the first and second sites. I'll be amazed if we complete the walk.

The path begins just outside the train station, which is in the slow process of being reclaimed by nature, and Eli goes in low and close for an abstract view of ivy enveloping the legs of a rusty bench, while I casually pull out my matchbox and frame him lying on the station floor looking dead. I admire the shot on the back of my camera. It almost looks good enough to be one of those contemporary portraits you see where no one is ever happy. I make a mental note to remember this shot when the next Taylor Wessing Photographic Portrait contest is announced.

As we leave the town behind us, we cross into farmland and I lumber awkwardly over stile after stile. 'Here, I bet you can't photograph that with your little toy,' says Eli. He's pointing at a lone tree in a field.

'What do you mean, I can't photograph that? The camera does work.'

'I bet you can't get as sharp a picture as I can,' he says. And so I take that bet and we both stabilise our cameras on the rock wall and fire away. He snorts and zooms in 8x on his LCD and shows me the detail he captured. Then, when I counter with mine, he seems somewhat deflated.

And it continues in this way. Instead of a casual countryside stroll, Eli and I slip into a heated contest of DSLR vs CSC – Eli desperate to prove that bigger is better. 'OK, shoot a portrait of that cow,' he says, pointing at a confused Guernsey. 'Fill the left third of

the frame with its face. Ready, steady, go!'

We shoot and compare. The results are very close. In fact, I'd even give a slight edge to my camera. 'OK, next test,' Eli says, and he hops the rock wall into the cows' pasture. 'We're going to get close-ups of the cows at the wideangle end of our lens.'

This plan seems dubious at best, but I scramble over the wall. The cow I photograph seems to be shaking its head at me, suggesting that I know better. The trouble is, I don't.

As we mingle with our new bovine friends, I switch my camera to its automatic mode. I sense unease among the masses, and the less time I need to spend setting my camera, the better. Eli, however, decides he is Irving Penn. He works several angles and focal lengths before going as wide as possible and stepping in towards a young bull with a face like an anvil. Just before he fires the shutter, the bull snorts and his lens is covered in slime. Eli lowers his camera. The beast stomps its foot. 'You jerk,' he says. 'This lens isn't weather-sealed.'

'C'mon, Eli. Let's go,' I suggest, and grab his arm. 'We need to walk away, slowly.'

As we keep a steady pace back to the wall, the cows follow us. 'Look at us. We're proper ranchers, driving cattle,' Eli snorts. And it's then that I glance behind us and see the herd coming at full gallop.

'Stop!' I shout. The cows pull back at the last moment and form a ring around us.

'What do we do now?' Eli asks, his voice breaking. 'Here, hold my hand,' I say. 'What?'

'No, you idiot. We need to make ourselves look as big as they are,' I say. 'Take my hand and spread out.' He does, reluctantly, and we stretch as far as possible. 'We need to be bigger!' I shout. And then it occurs to me to take my camera out of my pocket with my free hand and swing it around by the strap.

The cows, though, aren't having it. A young bull creeps forward. I beckon to Eli to take his camera off his neck and do the same. He hesitates, then begins swinging his DSLR at his side. And then something amazing happens: the bull snorts, kicks its legs and races off. The others follow, and Eli and I are left standing there dumbfounded.

'Is it safe now?' he asks.

'I think so.'

There's a long pause, then: 'See, I told you so.'

'Told me what?' I ask.

'Bigger cameras are better,' he says. AP

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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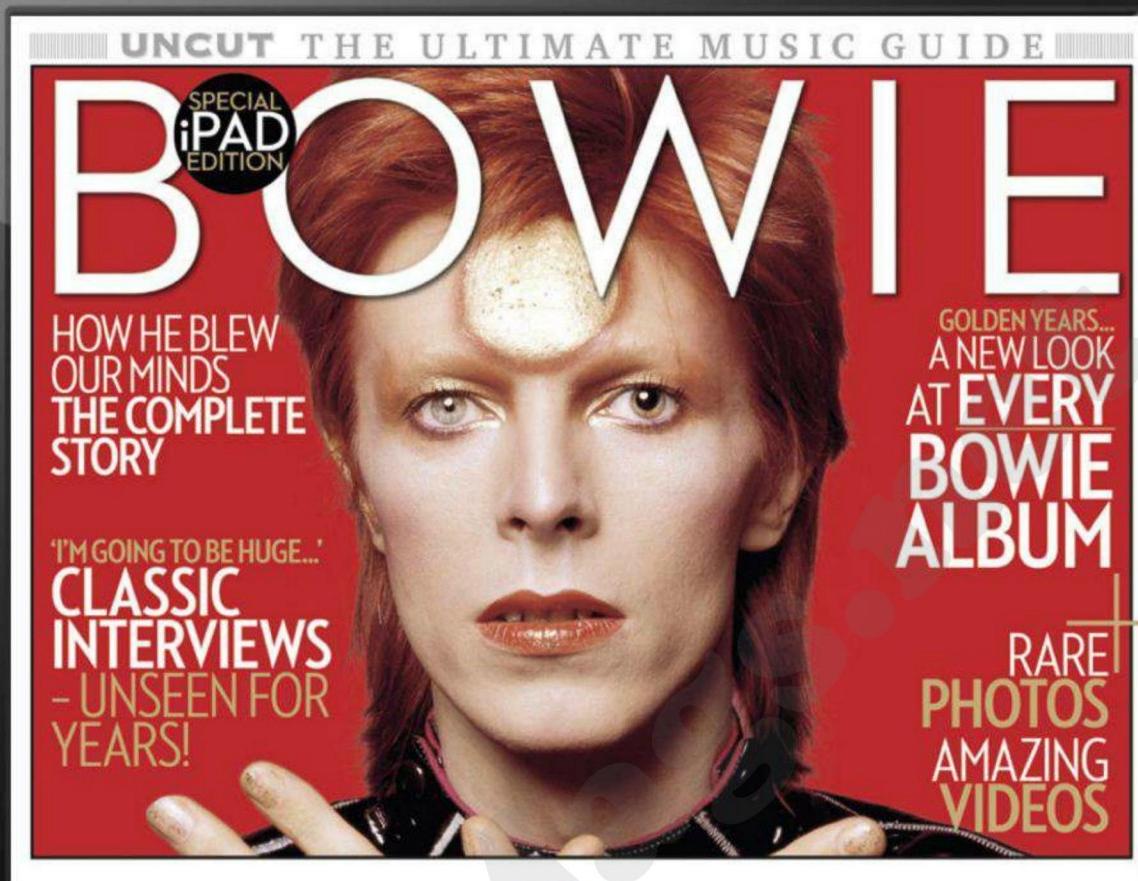
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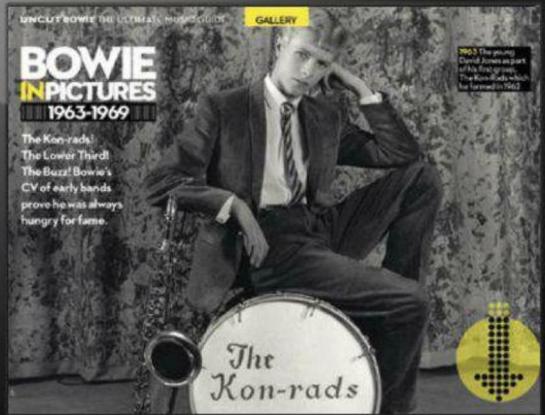


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